AN ESSAY ON THE POWER OF NUMBERS, AND THE PRINCIPLES OF HARMONY IN Poetical Compositions.

LONDON:

Printed by JAMES WAUGH, for M. COOPER, at the *Globe* in *Pater-noster Row*. MDCCXLIX.

AN
ESSAY
ON THE
POWER
OF
NUMBERS,
AND THE
PRINCIPLES
OF
HARMONY
IN
Poetical Compositions.

LONDON:

Printed by JAMES WAUGH, for M. COOPER, at the Globe in Paternoster Row. MDCCXLIX.

AN ESSAY ON THE Power of Numbers, &c.

CHAP. I.

The Introduction.

IT is a Queſtion which, I think, hath never yet been decided with ſufficient Accuracy, 'What is the Cauſe and 'Source of that Pleaſure which, in 'reading either Poetry or Proſe, we 'perceive, not only from the Sound and Senſe of 'the Words, but the Order in which they are diſpoſed?' Or, 'Why a Sentence, conveying juſt 'the ſame Thought, and containing the very ſame 'Words, ſhould afford the Ear a greater Pleaſure 'when expreſſed one Way than another? though 'the Difference perhaps may ariſe only from the 'Tranſ-

'Tranſpoſition of a ſingle Word.' An Obſervation however commonly made, the Reaſon of it, I apprehend, is little underſtood.

The ſuperior Harmony and Sweetneſs of Verſe to Proſe, ariſing from a ſkilfull Order and Diſpoſition of the Words, is univerſally obſerved. But there is the ſame Difference of Harmony, ariſing from the ſame Cauſe, even in Proſe itſelf; ſome Periods being ſmooth and flowing, whilſt others are harſh and diſagreeable.

Now the Harmony of Proſe ariſes from the ſame Principle with that which conſtitutes the Harmony of Verſe, *viz.* Numbers; or ſuch a Diſpoſition of the Words, as throws them into juſt metrical Feet, but very different from thoſe which conſtitute any Species of Verſe. But though they cannot be reduced to exact Rule, as poetical Meaſures may, and we are not ſo ſcrupulouſly attentive to them in writing Proſe as we are in writing Verſe, yet they are not to be wholly diſregarded; and till we have learned the Art of harmonizing Proſe, a good Ear will be the beſt Guide and Judge.

What I intend then is a particular Examination of the numerical Structure both in Verſe and Proſe; the Source from whence their reſpective Harmony ſprings. The latter of theſe I propoſe to conſider in a future Eſſay; the former in this; which is an Enquiry into the Principles of Harmony in *Poetical Compoſitions*; as neceſſary to clear the Ground and prepare the Way for the other, which will be of more extenſive Uſe.

CHAP.

CHAP. II.

The Diviſion of the Subject.

IN Order therefore to trace out the Principles of Harmony in Poetical Numbers, it is neceſſary that we attend to the ſeveral Things that enter into the Conſtruction of Engliſh Verſe; which are theſe following.

I. TIMES.
II. SYLLABLES.
III. FEET.
IV. MEASURES.

And each of theſe in Quantity conſiſts of a Combination of thoſe Movements, which, ſeparately taken, are of a ſhorter Duration. Thus for Inſtance, a double Time makes the Quantity of a long Syllable; a Combination of Syllables makes a Foot; a Combination of Feet, a Meaſure; and the Meaſures make the Verſe. Therefore as the Verſe is made up of Meaſures, Meaſures of Feet, Feet of Syllables, and Syllables of Times; ſo a Verſe is ultimately made up of a certain determinate Number of Times, according to the particular Metre or Species of the Verſe. Thus a pure *Iambic* Verſe of ſix Syllables contains in it nine *Times*; *e. g.*

˘ – ˘ – ˘ –

I liſt my Heart to Thee.

One of eight Syllables, twelve *Times*; *e. g.*

˘ – ˘ – ˘ – ˘ –

Adore the power that ſpread the Skies.

And

And one of ten Syllables, fifteen *Times*; *e. g.*

˘ – ˘ – ˘ – ˘ – ˘ –

Remember Man that Virtue makes thy Bliſs.

I ſhall ſpeak of each of theſe Parts of a Verſe diſtinctly.

CHAP. III.

Of Times and Quantities.

THE ſhorteſt Poetical Movement is a *Time*. This is either *ſingle* or *double*.

The Meaſure of a *ſingle Time* is the Space in which we commonly pronounce any of the Liquids or Conſonants, preceded by a Vowel, *e. g. an, of, it, in*; and is generally diſtinguiſhed by this Mark [˘], and ſometimes by this Muſical Note [♩].

But here we muſt except the [x], which naturally produces the Sound too much to be compriſed in a *ſingle Time*; *e. g. uz*; and alſo the ſoft [s], which hath the ſame Sound with the [z]; particularly when it comes between two Vowels, *e. g. theſe, chuſe*; and when it denotes the Plural Number of Nouns, as *Sins, Ways, Strangers*; and the third Perſon ſingular in Verbs, as he *loves, grows, admires* (*a*).

However by Uſe and Cuſtom, and the Order of the Accent (which is the moſt general Rule in this Caſe) the s even in its ſoft or liquid Sound (that is, when

(*a*) See *Say's Eſſay on the Harmony, &c. of Numbers.* p. 103.

when pronounced like the z) often paſſes in Verſe for a ſhort Time, though it be naturally a long one, *e. g.* in the particles *as*, *is*, &c.

A *double Time* conſiſts of two ſhort ones; and is generally marked thus [⏑⏑], or diſtinguiſhed by a *Semibreve*, thus [𝅝]. And the Meaſure of it is the Space of Time in which we ordinarily pronounce any Vowel immediately followed by two or more Conſonants, as *aſk*, *end*, *arms*.

But here likewiſe it muſt be obſerved that Cuſtom and Accent often make theſe kind of Syllables ſhort which are naturally long, or contract a double Time into a ſingle one. *e. g.*

⏑ – ⏑ – ⏑ ⏑ – ⏑ – ⏑ –

Th' Infernal Serpent; He it was whoſe Guile.

Here the Syllables *In*, *nal*, *pent*, *whoſe*; which are naturally long, are all ſhort by Accent; and the Article *He*, which is naturally ſhort, is here by the ſame Authority long.

Indeed ſtrictly ſpeaking there is a difference in the ſingle Times, ſome being ſhorter and ſome longer; as there is alſo in the double Times, ſome of them being in reality and in length of Pronunciation more than two of the ſingle or ſhort ones (*b*). But this Difference is not conſiderable enough to make any great Alteration in the Harmony of Numbers.

Nay from this Diverſity in the Quantities of the long and ſhort Times, there ariſes this double Advantage, *viz.* that two of theſe very ſhort Times may be ſubſtituted for one; and one very long may be

(*b*) The ſame Thing is obſervable in the Latin Quantities, as well as the Engliſh; and is remarked by *Quintilian*. *Et longis longiores, et brevibus ſunt breviores Syllabæ. Quint.* lib. ix. cap. 4.

be put for three ſhort ones; and that without any Detriment to the Meaſure. A few Inſtances of which I ſhall hereafter produce.

CHAP. IV.

Of Syllables.

THE next Thing to be conſidered in Verſe is the *Syllables.*

Every Syllable conſiſts of a ſhort or a long Time. And in Order to determine the particular Quantity of any Syllable, the following Rules may be obſerved.

(1.) Every Syllable terminated by a ſingle Conſonant, and on which there lies neither Accent nor Emphaſis is generally ſhort.

(2.) Though a Syllable be naturally ſhort, yet if it be Accented in the ordinary Way of Pronunciation, or the Senſe requires the Emphaſis to be laid on it, it becomes a long Quantity. *e. g.*

Ungrateful Man! How can *you ſerve me ſo!*

here the Accent naturally falls upon the Word *can*, and makes it long. At other times it is ſhort, *e. g.*

How great his Power is none can tell.

(3.) A Syllable ending with two or more Conſonants is naturally long; as *ſelf, ſtrength, Health.*

But

But this is often over-ruled by the Accent, as may be ſeen above.

(4.) All Dipthongs are naturally long. But in Engliſh Numbers they are often ſhort; eſpecially if they come immediately before or after the accented or emphatical Word. *e. g.*

Pleaſ'd thou ſhalt hear and learn the ſecret Power
Of Harmony.

In the firſt Line though the ſecond Syllable *thou* be a Dipthong, yet coming immediately after the emphatical Word *pleaſ'd*, the Sound is ſhort. Therefore

(Laſtly) That which principally fixes and determines the Quantities in Engliſh Numbers is the Accent and Emphaſis, and the common Manner of Pronunciation by theſe, as uſed by the beſt Maſters of the Engliſh Language.

CHAP. V.

The Rule for determining the Quantities of Engliſh Numbers.

BY Quantity I mean that Space of Time, whether long or ſhort, in which any Syllable is pronounced; which in Engliſh Numbers is determined almoſt altogether by the Accent.

If it be ſaid, that among the Antients the Accent and Quantity were two different Things; that the Accent denoted the Sound of the Voice, and

the Quantity the Length of the Time. Be it ſo (though by the Way it will be found extremely difficult to read any Greek Author by this Rule) yet I would fain know by what principles we are obliged or even allowed to obſerve any ſuch Rule in the Pronunciation of Engliſh; which is a Language of a very different Genius, and admits of a much greater Latitude in its Quantities than either the Latin or the Greek. And that it is impoſſible any ſuch Diſtinction between the Accents and Quantities can be obſerved in reading Engliſh, whether Poetry or Proſe, any one may preſently be convinced by making the Experiment.

The Truth is, there is a very wide Difference between the Latin and Engliſh *Proſody*. And it's in vain to think of introducing the Rules of the former into the latter; ſince the Engliſh Language is not ſo framed as to admit of it. This is very plain to thoſe who compare the Proſody of the two Languages; wherein they cannot avoid obſerving how eſſentially they contradict each other. For Inſtance, one Vowel before another in Engliſh is often long, in Latin almoſt always ſhort. A Vowel before two Conſonants in Engliſh is often ſhort, in Latin always long. And Dipthongs which are always long in the Latin are often ſhort in the Engliſh Tongue.

And yet to aſſert (as ſome have done) that we have therefore no certain determinate Quantities in our Language, is to ſap the very Foundation of all Engliſh Verſe; which is made up of Meaſures, as *they* are of Feet, which depend upon the determinate Quantities of the Syllables whether long or ſhort. But if we have no ſuch determinate Quantities, we can have no certain Feet, conſequently no juſt Meaſures, and therefore no Verſe.

The

The proper Accent and Emphaſis then is the chief Rule that determines the Engliſh Quantities. And it is a Rule not only more general, but more certain and unexceptionable than thoſe that are introduced into the antient *Proſodia*. For common Uſe and Cuſtom (*Quem penes Arbitrium eſt et Jus et Norma loquendi*) will never fail to determine the Accent, and the Senſe of the Period when underſtood, will always point out the Emphaſis; and where the Accent or Emphaſis is thus directed to fall, that Syllable (be its natural Quantity what it will) is in that Place conſidered as long; and thoſe Syllables that have neither Accent nor Emphaſis are conſidered as ſhort (*c*).

Here then we have a certain Rule or Standard whereby to meaſure and determine Engliſh Numbers, to which we find all our beſt Engliſh Poets exactly conform. But if after all ſome will inſiſt that Accent is not the Quantity in Engliſh Numbers, or if it be, it is no proper Rule in this Caſe; I would aſk, where they can find another; and what they imagine then to be the Foundation of our Meaſures, or in what Manner they will account for the Harmony of Engliſh Verſe?

(*c*) *What hath cauſed our Meaſures to be ſo little attended to, I ſuppoſe, is the Uncertainty in the Quantity of the greateſt Part of our Syllables.—However all our Syllables are not promiſcuous.* Triſſino, *a famous Italian Poet, and an early Writer on the Meaſures of their Verſe, lays down this Rule*; that as the antient Feet were determined by the Quantity of the Syllables only, in his Language they are determined by the Accent. *This is equally true in our Tongue; and for this Reaſon, that whereas the antient Accent is repreſented to be only a Variation in the Tone of the Voice, and had no relation to the Quantity of the Syllable, ours is conſtantly attended with an Emphaſis, which implies greater Length in the Syllable.*

Pemberton's Obſervat. on Poetry. p. 125.

I have dwelt the longer upon this, becauſe it is in the Caſe before us a fundamental Point; and a Principle on which depends all the Harmony of modern Numbers, not only in Engliſh but French, and I believe every living Language in *Europe*. But which nevertheleſs, ſome Men of conſiderable Name, through a fond Attachment to the Antients have denyed; who would fain adapt the antient Proſody to the modern Poetry: without ſufficiently conſidering the different Genius of Languages, and conſequently the different Laws and Rules to which they are reſpectively Subject. And to think that the Conſtruction of Engliſh Verſe depends on the ſame Rules as were adapted to the Latin, is much about as ſenſible as to imagine that becauſe my own Coat fits me very well, therefore it will fit every other Perſon of whatever Shape or Size he be.

That learned Critic *Iſaac Voſſius* was of this Sentiment: whoſe Authority perhaps hath countenanced others in the ſame. For contrary to the known Rule, that Modeſty is one of the beſt Marks of a true Critic, he hath (in his Book *de Poematum cantu et viribus Rhythmi)* boldly affirmed *that we have no Rhythm at all in our Poetry. That we mind nothing but to have ſuch a Number of Syllables in a Verſe, of what ever Nature and in whatever Order. — That there is nothing but Confuſion of Quantities in the modern Odes. — That the Moderns have no Regard to the natural Quantity of Syllables; and have introduced an unnatural and barbarous Variety of long and ſhort Notes, without any regard to the Subject and Senſe of the Verſe, or the natural Pronunciation.* This is a heavy Charge indeed; but Part of it hath been already confuted, and the Reſt will be hereafter conſidered.

ſidered. In the mean Time I ſhall leave him to the juſt Animadverſions of Mr. *Malcolm* (*d*).

CHAP. VI.

Of the ſeveral Kinds of Feet.

THE next Thing to be conſidered in the Conſtruction of Verſe is the FEET.

Theſe are indifferently called *Rhythms*, *Numbers* or *Feet*. *Rhythms* from the greek word ῥυθμὸς (*e*), becauſe of their equable Fluency. *Numbers*, becauſe they are made up of a certain Number of Times. And *Feet*, becauſe upon theſe the Verſe runs (*f*).

Hence is derived our Engliſh Word *Rime*, an Expreſſion of a very different Idea, denoting the ſimilar Sounds at the End of the metrical Lines; one

(*d*) See *Malcolm's* Treatiſe of Muſick, p. 61. *et ſeq.*

(*e*) A ῥέω vel ῥύω *fluere.*

(*f*) The Antients ſeem to have uſed the Word *Rhythmus* in a very lax and indefinite Senſe. (1.) Sometimes they fixed to it the very ſame Idea as I do here; *viz.* that of a Foot, of whatever Kind or Species it be, thus *Dionyſius* expreſsly, τὸ δ' αὐτὸ καλῶ ποδα καὶ ῥυθμὸν. *De Structura Orat.* Sect. xvii. Init. and *Ariſtides*, Ῥυθμὸς τοίνυν ἐστὶ σύνημα ἐκ χρόνων κατά τινα τάξιν συγκειμένων. *Ariſt. de Muſica.* l. 1. p. 31. Rhythm is a Syſtem of Times put together in a certain *Order*. But (2.) At other Times they denote by this Word not the ſame *Order* but the ſame *Quantity* of Times. For Inſtance, the *Dactyl* and the *Anapæſt* (– ◡◡ ◡◡ –) are the ſame Rhythm, becauſe they each conſiſt of four Times. So *Quintilian*, *Rhythmi, id eſt, Numeri* SPATIO *Temporum conſtant.* De Inſt. Orat. l. ix. c. 4. p. 479. (3.) Sometimes by the Word *Rhythmus*, they meant the *Meaſure*, or a Number of Movements agreably united, of which the Ear is to be the Judge. So *Cicero*, *Quicquid eſt enim quod ſub Aurium Menſuram aliquam cadit etiamſi abeſt a Verſu, Numerus vocatur, qui Græcè* ῥυθμὸς *dicitur. Cicero de Orat.*

one of the loweſt Ornaments and greateſt Shackles in modern Poeſy.

But the Word *Rhime* is ſometimes uſed in the ſame Senſe as *Rhythmus*, from whence it is derived, to ſignify *metrical Numbers*. In this Senſe *Milton* evidently uſeth it in the Beginning of his *Paradiſe loſt*; where he propoſes to ſing of

Things unattempted yet in Proſe or Rhime.

i. e. in Proſe or Verſe (*g*).

Words may be conſidered either as Signs of Ideas to convey the Senſe of an Author, or as ſimple Sounds to adorn his Stile. This Latter when applyed to Verſe is called the mechanic Part of Poetry. The Deſign of which is only to pleaſe the Ear with the harmonious Sound of Words, whilſt the Senſe of them affects the Heart.

Some Words are obſerved to be more eaſily pronounced than others, and conſequently are more pleaſing to the Ear. For the more difficult the Pronunciation of any Word is, the more diſagreeable its Sound. Now in Conſideration of this, Attempts were made to bring theſe Sounds into Order and reduce them to Rules. Hence aroſe the Laws of the

(*g*) The very Learned Dr. *Bentley* taking the Word *Rhime* here in the vulgar Senſe, ſuppoſes a corruption in the Text; and is for having it *Proſe or Song* inſtead of *Proſe or Rhime*. *For* (ſais he) *its very odd that Milton ſhould put* RHIME *here as equivalent to* VERSE, *who had juſt before* (i. e. in his Preface which was writ after) *declared againſt Rhime, as no true Ornament to good Verſe*. But it is much more odd that this very Thing could not convince the Critic, that his Author did not take the Word *Rhime*, in the Modern but the antient Senſe, to ſignify *Numbers* or *Verſe*, eſpecially as he ſets it in oppoſition to *Proſe*. An Author ſtands a bad Chance that falls into the Hands of a Critic who firſt miſtakes and then mangles him. See *Bentley*'s Edit. of *Milton* in loco.

the Rhythmus; and Rules were preſently invented by which the Feet where limited to a certain Number of Syllables; and the Quantity of every Syllable was determined.

Theſe Rules are nothing elſe in Fact than the Obſervations and Practice of the beſt Poets reduced to Method. Men began to make Verſes as *Quintilian* obſerves before there were any Rules to direct them. The firſt Eſſays were made without conſulting any other Rule than the Ear. And their Reflections and Obſervations on thoſe Verſes whoſe Numbers and Harmony were pleaſing, and on ſuch as had a diſagreeable Cadence, were the firſt Origin of the Laws of Verſification (*b*). Hence a certain Number of Syllables of ſuch a Duration and Quantity, was called ſuch a Rhythm or metrical Foot.

Now theſe *metrical Feet* are of three Kinds; which from the Number of Syllables they contain, are diſtinguiſhed into *Diſſyllable*, *Triſſyllable*, and *Tetraſſyllable* Feet.

(1.) The moſt common and ſimple Feet are thoſe which are compoſed of two Syllables, and as theſe two Syllables may be both long, or both ſhort, or the firſt long and the ſecond ſhort, or the firſt ſhort and the ſecond long, ſo this different Poſition of the Quantities will produce *four* different Kinds of Feet. The Names and Times of which are as follow.

Spondee - - compound.

Pyrrhic ⏑ ⏑ in a.

Trochee

(*b*) See *Abbe du Boſs*'s critical Reflections on Poetry and Painting, 26.

Trochee - ⏑ Monſter.

Iambic ⏑ - remark.

I have exemplified the *Pyrrhic*, which contains two ſhort Times, by two ſhort Monoſyllables, becauſe every Word of two Syllables hath in the Pronunciation an Accent upon one of them, and in Engliſh Metre every accented Syllable is long; and therefore no Engliſh Word of two Syllables can properly exemplify a *Pyrrhic* Foot, which conſiſts of two ſhort ones.

(2.) The next Kind of Feet are thoſe of three Syllables. Of theſe there are eight in Number, *viz.*

Trybrachys ⏑ ⏑ ⏑ be it a.

Bacchic ⏑ - - becometh.

Amphibrachys ⏑ - ⏑ rejected.

Anapæſt ⏑ ⏑ - diſappoint.

Moloſſus - - - underſtand.

Dactyl - ⏑ ⏑ ſlavery.

Cretic - ⏑ - advocate.

Palimbacchic - - ⏑ almighty.

(3.) There

(3.) There are other Feet of four Syllables; called by the Antients *Dipadies* or double Feet, becauſe they are compounded of two diſſyllable Feet. And as the diſſyllable Feet are four; and any two of them joined together in a different Poſition make a different tetraſyllable Foot, the Number of theſe Feet then muſt of Conſequence be ſixteen. Becauſe the Order or Poſition of the four diſſyllable Feet, when any two of them are joined, may be varied juſt ſo many Times and no more. For which ever two of them you join together, or in what ever Order, that Conjunction will conſtitute one of theſe tetraſyllable Feet. As appears from the following Table.

Let the *Pyrrhic* ſtand firſt, and in that Place all the poſſible Variations it can make with the diſſyllable Feet are theſe.

1. *Proſeleuſmatic.* Double Pyrrhic ◡ ◡ ◡ ◡ let it be a.
2. *third Pæon.* Pyrrhic and Trochee ◡ ◡ – ◡ alabaſter.
3. *fourth Pæon.* Pyrrhic and Iambic ◡ ◡ ◡ – mal a propos.
4. *Ionic a minore.* Pyrrhic and Spondee ◡ ◡ – – malefactor.

The *Iambic* firſt.

5. *Diambic.* Double Iambic ◡ – ◡ – abominate.
6. *ſecond Pæon.* Iambic and Pyrrhic ◡ – ◡ ◡ immutable.
7. *Antipaſt.* Iambic and Trochee ◡ – – ◡ renunciation.
8. *firſt Epitrite.* Iambic and Spondee ◡ – – – everlaſting.

The *Spondee* firſt.

9. *Diſpondee.* Double Spondee ---- underſtanding.

10. *Ionic a majore.* Spondee & Pyrrhic ---˘˘ cæleſtial.

11. 3*d. Epitrite.* Spondee & Iambic ---˘˘ immaculate.

12. 4*th. Epitrite.* Spondee & Trochee ---˘˘ unconvinced.

The *Trochee* firſt.

13. *Dichoree.* Double Trochee -˘-˘ accidental.

14. *Choriambic.* Trochee & Iambic -˘˘- nevertheleſs

15. *firſt Pæon.* Trochee & Pyrrhic -˘˘˘ miſerable.

16. 2*d. Epitrite.* Trochee & Spondee -˘-- independant.

Now beſide theſe, the Antients mention other Numbers, compounded of ſix or eight Syllables, which they call *Proſodiacs* (*i*); of which *Plutarch* tells us *Archilochus* was ſuppoſed to be the Author (*k*). An uſeleſs Invention; and contrary to St. *Auſtin*'s Rule, who ſais a Foot ought not to exceed four Syllables (*l*).

When any Dipody or tetraſyllable Rhythm is compounded of two diſſimilar Feet, that they called a *Syzygy* (*m*). Thus a *Choriambic* (-˘˘-), *Antipaſt* (˘--˘), *Ionic a majore* (--˘˘), *Ionic a minore* (˘˘--) were called *Syzygies*; becauſe they joined together

(*i*) See *Manwaring*'s Stichology, ch. 2.

(*k*) *Plutarch* of Muſick. See his *Morals*, Vol. i. p. 117.

(*l*) *Div. Aurel. Auguſtin.* de Muſicâ. l. iii. c. 5, 6.

(*m*) Vid. *Ariſtid.* de Muſic. l. i. p. 36.

together two Feet of contrary and oppoſite Movements.

As a Foot of four Syllables is only two diſſyllable Feet joined together, ſo a Foot of three Syllables is compoſed of one diſſyllable Foot and half another of equal Times. But as there are but two diſſyllable Feet that are compoſed of equal Times, *viz.* the *Pyrrhic* and *Spondee*, therefore every Foot of three Syllables conſiſts of a diſſyllable Foot and half a *Pyrrhic* or *Spondee* added to it. *e. g.*

Trybrachys	⏑⏑⏑	is a Pyrrhic ⏑⏑	and half Pyrrhic ⏑.
Dactyl	–⏑⏑	Trochee –⏑	and half Pyrrhic ⏑.
Amphibrachys	⏑–⏑	Iambic ⏑–	and half Pyrrhic ⏑.
Palimbacchic	––⏑	Spondee ––	and half Pyrrhic ⏑.
Moloſſus	–––	Spondee ––	and half Spondee –.
Anapæſt	⏑⏑–	Pyrrhic ⏑⏑	and half Spondee –.
Bacchic	⏑––	Iambic ⏑–	and half Spondee –.
Cretic	–⏑–	Trochee –⏑	and half Spondee –.

So that properly ſpeaking, the diſſyllable Rhythms are the only ſimple Feet, of which all the Reſt are compounded. For though *Dionyſius* reckons the eight triſſyllable Feet amongſt the ſimple Rhythms (*n*), yet it is plain from hence that they are compounded; and that in propriety of Speech only the four diſſyllable Feet are ſimple Numbers.

Hence however we may ſee the Juſtneſs of another Obſervation that he makes, *viz.* that every Word (if it be not a Monoſyllable) is pronounced

(*n*) Ἁπλοῦς ῥυθμὸς ἢ πὸς ὃν ἐλάττων ἐστὶ δυσὶν συλλαβοῖν, ὅτε μείζων τριῶν. *Dion. Hal.* de Struct. Orat. Sect. xvii. ad fin.

in Number, or contains in it ſome Foot or other, ſimple or compound (*o*).

To which we may add that every Sentence, or any Number of Words taken together, contains ſome Kind of Meaſure, or is made up of ſome Sort of Feet. And the Reaſon that the Ear perceives a diſagreeable Harſhneſs in ſome Words, and a Sweetneſs and Fluency in others, is generally owing to nothing elſe than the different Nature or Poſition of the Feet, of which thoſe Words are compoſed. But of this I intend to Speak more particularly when I come to conſider the Power of Proſaic Numbers.

CHAP. VII.

Obſervations on the ſeveral Sorts of metrical Feet.

WHAT I have further to remark on the aforeſaid metrical Feet, ſhall be comprized under the following Obſervations.

Obſerv. I. That the Times of which the foremention-ed Feet are compoſed, are obſerved to be in muſical Proportion. *e. g.*

(1.) Thoſe Feet that are diviſible into two equal Parts (as the Pyrrhic ⏑⏑, Spondee ⏑̄⏑̄, Dactyl ⏑̄⏑⏑, Anapæſt ⏑⏑⏑̄) are in Proportion of the *Uniſon* in Muſick;

(*o*) Πᾶν ὄνομα καὶ ῥῆμα καὶ ἄλλο μόριον λέξεως, ὅτι μὴ μονοσυλλαβὸν ἐστιν, ἐν ῥυθμῷ τινὶ λέγεται. *Idem* Sect. xvii. ad Init.

Muſick; becauſe the Times into which they are capable of being divided, are of the ſame Length; *viz.* the Pyrrhic 1 : 1, the reſt 2 : 2. And they are ſaid to anſwer to the *Uniſon*, becauſe two Strings of equal Length (ſuppoſing their reſpective Tenſions and Thickneſs to be equal) being put into Motion, will be in *Uniſon*, or give exactly one and the ſame Sound; and will both perform their Vibrations exactly in the ſame Time.

(2.) There are other Feet whoſe Times are as 1 : 2, or 2 : 1. *e. g.* The Iambic $\overset{1}{\smile}\overset{2}{-}$, Trybrachys $\overset{1}{\smile}\overset{2}{\smile}\smile$, Trochee $\overset{2}{-}\overset{1}{\smile}$, Moloſſus $\overset{2}{-}\overset{4}{-}-$. Theſe are in Proportion of the *Octave* or *Diapaſon*; which is the moſt perfect Chord in Muſick. For when two Strings, of equal Tenſion and Thickneſs, are in this Proportion, *i. e.* one as long again as the other, they will, upon any Impulſe, ſound an *Octave*; that is, the ſhort String will give a Sound eight Notes higher than the long one. And ſince the Vibration of Chords is reciprocally as their Lengths, the Chord 2 will Vibrate once, while the Chord 1 Vibrates twice. And the oftener the Vibrations of two Chords coincide the ſweeter is the Harmony, and the more perfect the Conſonance. And therefore the *Octave*, wherein this Coincidence happens in every ſecond Vibration, is the moſt perfect Concord.

(3.) Others are in the Proportion of 3 : 2, or 2 : 3 (which is called the *Seſquialterate* Ratio) *e. g.* the Bacchic $\overset{3}{\smile}\overset{2}{-}$ and Palimbacchic $\overset{2}{-}\overset{3}{-}\smile$. Theſe anſwer to the *Diapente* or fifth in Muſick; which is the next moſt perfect Concord. For when two Strings (of equal Tenſion and Thickneſs) whoſe Lengths are as two to three (*i. e.* one of which is as long and half as long as the other) are moved, the ſhort-

ſhorteſt String will perform three Vibrations whilſt the longeſt is performing two; and will ſound a fifth above it. So that the Coincidence falling on every third Vibration, it makes it the next moſt perfect Concord (*p*).

Obſerv. II. That you may diſcern the ſtill greater Affinity between the Principles of Verſe and Muſick, let it be further obſerved, that the *Feet* in the former correſpond to the *Bars* in the latter; that the former are divided into Times, as the latter into Notes; that as a Bar contains ſometimes an equal and ſometimes an unequal Number of Notes, ſo a Foot contains ſometimes an equal and ſometimes an unequal Number of Times; and that the equal and unequal Times in a Foot, anſwer to thoſe Movements that are generally called *common and triple Time* in Muſick.

Hence then it follows that the metrical Feet are as capable of being meaſured by the Motion of the Hand or Foot as the Muſical Notes. This in Verſe is called *Arſis* and *Theſis*; in Muſick, *beating of Time*. *e. g.* The muſical Bars in common Time anſwer to thoſe Feet which conſiſt of two equal Parts; as the Spondee, Dactyl, and Anapæſt. And the Bars in triple Time anſwer to thoſe Feet whoſe Quantities are as one to two, or two to one; as the Trochee, Iambic and Moloſſus; and both of them to be meaſured accordingly: that is, by an equal or unequal Motion of the Hand.

The beating Time to poetical Numbers (as I obſerved) is called meaſuring them *per Arſin et Theſin*. When

(*p*) See *Malcolm*'s Treatiſe of Muſick, Chap. iii. §. 1. and *Manwaring*'s Harmony and Numbers in Proſe and Poetry, Chap. ii.

When the Hand is up, it is called *Arſis* (from ἀίρω *tollo*, to lift up); when down it is called *Theſis* (from τίθημι, *pono*, to put down). Several of the Antients, as *Diomedes* and *Sergius* the Grammarian, &c. conſtantly aſſigned the firſt Part of the Foot to the *Arſis*, and the ſecond to the *Theſis*; which was undoubtedly wrong. Others aſſert the Contrary, and make the *Theſis* firſt and the *Arſis* laſt, ſaying, "that *per Theſin* ſignifies in falling or during the "*firſt* Time of the Meaſure; and *per Arſin*, in "riſing or during the *laſt* Time of the Meaſure (*q*)." which, if laid down as a fixt and conſtant Rule, is as wrong as the other.

The Truth is, that ſince the Hand muſt be naturally down at a long Quantity, to diſtinguiſh the moſt emphatical Sounds; therefore (in Conformity to the Manner of beating Time in Muſick) if the Foot begin with a long Syllable, it muſt be meaſured *per Theſin*, or by the Hand firſt down; if with a ſhort Quantity, it is meaſured *per Arſin*, *i. e.* by the Hand firſt up. So that according as the firſt Part of the Foot is long or ſhort, the meaſuring of it begins either with *Theſis* or *Arſis*.

Agreeable to this Account of the antient *Arſis* and *Theſis* is what *Ariſtides* ſais, *viz.* "that *Arſis* is the "raiſing up ſome Part of the Body, and *Theſis* is "moving down the ſame (*r*)." And again, "the "Dactylic and Trochaic Feet begin with *Theſis* and "end with *Arſis*; but the Anapæſt and Iambic begin "with *Arſis* and end with *Theſis* (*s*)." And by this Rule we compoſe Tunes to theſe Meaſures even to this

(*q*) *Chambers*'s Cyclopæd. on the Term *per Arſin*.

(*r*) Ἄρσις μὲν ἐστι φορὰ σώματος ἐπὶ τὰ ἄνω, θέσις δὲ ἐπὶ τὰ κάτω τούτων μέρους. *de Muſicâ* p. 31.

(*s*) *Idem.* p. 36, 37.

this Day. And here Dr. *Pemberton*'s Obſervation is very juſt, "that *Ariſtides* in this Caſe is to be con-"ſidered as a Perſon of greater Authority than the "Grammarians that differ from him, becauſe he is "not only a Writer in Muſick, the Science to which "this Point properly belongs, but becauſe there is "ſtrong Preſumption of his being much more an-"tient (*t*)."

To illuſtrate this by meaſuring a Syſtem of Feet, both of equal and unequal Times.

The following Iambicks move *per Arſin et Theſin*, and are meaſured by the Hand firſt *up* and then *down*, becauſe they begin with a ſhort Quantity.

ar. th. ar. th. ar. th. ar. th.
When all | thy Mer|cies, O | my God, |

ar. th. ar. th. ar. th.
My riſ|ing Soul | ſurveys, |

ar. th. ar. th. ar. th. ar. th
Tranſport|ed with | the View | I'm loſt, |

ar. th. ar. th. ar. th.
In Won|der, Love, | and Praiſe. |

As alſo in the following Anapæſtick.

ar. th. ar. th. ar. th. ar. th.
My Time, | o ye Mu|ſes, was hap|pily ſpent, |

ar. th. ar. th. ar. th. ar. th.
When Phæ|be *went with | me where e|ver I went.*

But

(*t*) Obſervations on Poetry, *Sect.* vi. p. 115.

But in all Latin Hexameters (which consist of Dactyles and Spondees) the Verse moves *per Thesin et Arsin*, and is measured by the Hand first *down* and then *up*; because the Feet begin with a long Quantity, *e. g.*

th. ar. th. ar. th. ar. th. ar. th. ar. th. ar.

Tityre, | dum redeo, brevis | est via, | pasce Capellas. |

As also in all English Trochaicks. *e. g.*

th. ar. th. ar. th. ar. th. ar.

Did you | but consider | duly, |

th. ar. th. ar. th. ar. th.

What it | is, O | Man to | dye, |

th. ar. th. ar. th. ar. th. ar.

Could you, | Strephon, | tell me | truly, |

th. ar. th. ar. th. ar. th.

Let your | Days un|heeded | fly. |

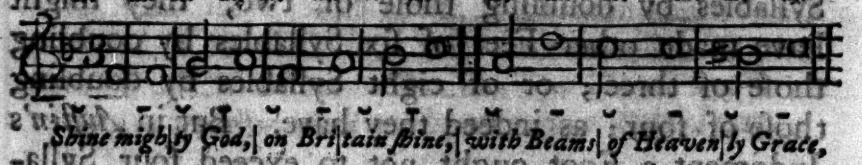
Observ. III. The Feet of four Syllables may justly be rejected as of no Use, especially in English Metre.

What might induce the Antients to invent them I cannot tell. But for the same Reason and to as good a Purpose, as they composed these Feet of four Syllables by doubling those of two, they might have made other Feet of six Syllables by doubling those of three; or of eight Syllables by doubling those of four; as indeed they have. But in *Auslin*'s Judgment a Foot ought not to exceed four Syllables. And *Dionysius* (who I think judges better)

 expres-

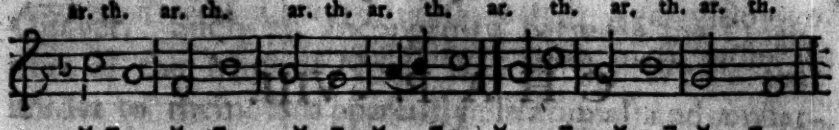
expreſsly ſays, that it ſhould not be leſs than two, or more than three Syllables (*u*).

If it be aſked, What Rule is there then by which to determine the Limits of a ſimple Rhythmus? I know of none for certain. If there were any founded in Nature or the Reaſon of Things, one can hardly imagine the Antients could have run into ſuch Exorbitancies in protracting their Rhythms, as they have done. But perhaps this may be as good a Rule as any, *viz.* that the Foot is to be bounded by the *Arſis* and *Theſis*; that is, that there is but one *Arſis* and *Theſis* in a Foot, and that where ever they end the Foot ends, or when the Hand hath performed it's Motion once up and once down, as directed by the long or ſhort Quantities which it meaſures, then the Foot is compleat; and when it begins to perform the ſame Motion again, a new Foot begins, whether it be of two or three Syllables. Or in fewer Words, the Meaſure of a Foot in Verſe is the ſame as the Meaſure of a Bar in Muſick, and is to be determined the ſame Way. And as a metrical Foot correſponds to a muſical Bar, care ought to be taken in the Compoſition that they mutually correſpond; that is, that not only the ſhort and long Quantities in the Verſe anſwer to the ſhort and long Notes in the Tune, but that the Limits of the Foot coincide with that of the Bar. *e. g.*



Reveal

(*u*) De Struct. Orat. Sect. xvii. ad fin.



Obſerv. IV. It hath been obſerved already that we have ſeveral Quantities of ſhorter Time than thoſe two which compoſe the *Pyrrhic* Foot; and it may be proper to obſerve here, that thoſe very ſhort Quantities are ſometimes introduced into *Iambic* Meaſure, and two of them put for the Space of a ſingle ſhort one.

And this, though it increaſes the Number of the Syllables, yet it ſweetens the Flow of the Verſe, and renders the Ear perfectly reconciled to the Irregularity of the Metre. *e. g.*

And many an amorous, many a humourous Lay,

Which many a Bard had chanted many a Day.

In the firſt of theſe Lines there is no leſs than four Inſtances of this, as you may eaſily obſerve; which inſtead of ten, makes it a Verſe of fourteen Syllables. And in the ſecond Line there is two, which makes it a Verſe of twelve Syllables. And yet the Ear (which is ever the beſt Judge in this Caſe) finds nothing in them either redundant, defective, or diſagreeable. But is ſenſible of a Sweetneſs in them that is not ordinarily found in the common *Iambic* Verſe (*w*).

(*w*) So Milton, ——— *over many a Tract*

Of

CHAP. VIII.

An Attempt towards adjuſting the Quantities of poetical Numbers to thoſe of muſical Notes.

IT is certainly a defect in Engliſh Pſalmody, and in ſome other of our modern muſical Compoſitions, that the long and full Notes of the Tune are ſo ſeldom adapted to the long Syllables or emphatical Words of the Verſe; as Nature, Reaſon, Senſe and Harmony require them to be.

It is juſtly obſerved by Mr. *Malcolm*, "that in "ſetting Muſick to Words, the Thing PRINCIPAL-"LY to be minded is to accomodate the long and "ſhort Notes to the Syllables, in ſuch a Manner as "that the Words may be well ſeparated, and the "accented Syllable of every Word be ſo conſpicuous "that what is ſung may be diſtinctly underſtood (*x*)." Inſtead of which we often find a long Note in the Muſick fall upon a ſhort Syllable of the Verſe, and perhaps a Diviſion ſhall be run upon a [the] or an [of], whilſt the longeſt Syllable or the moſt emphatical Word ſhall be ſlur'd off with a Crotchet or a Quaver.

Of Heaven they marched, and many a Province wide
——— which wrought them Pain,
Implacable, and many a dolorous Groan.

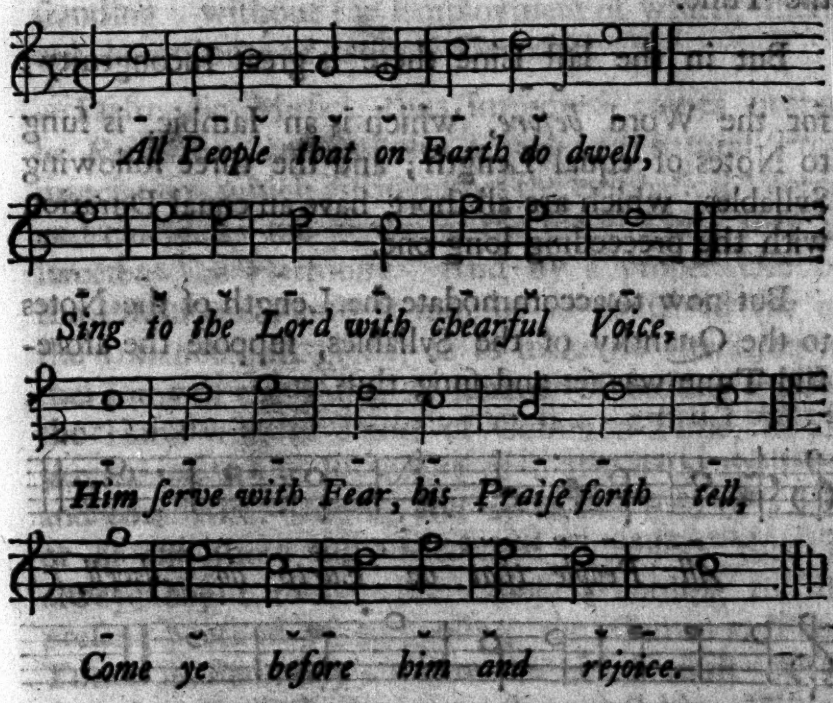
This Mr. *Peck* calls a melting of Syllables, which gives a particular ſoftneſs to the Foot, and makes it read like an Engliſh Dactyl.

New Memoirs of Mr. *Milton*, p. 112.

(*x*) Treatiſe of Muſick, p. 588.

Quaver. Such an Incongruity between the Quantities of the Muſical Notes and of the Words that are ſet to them is apparently irrational and unharmonious; and gives but too much Ground for the Cenſure which *Pancirollus* paſſed upon the modern Muſick, "that we hear Sounds without Words, by "which the Ear is a little pleaſed, without any En-"tertainment to the Underſtanding (*y*)."

To illuſtrate this by one plain Inſtance; Let us take the Hundredth Pſalm in the common Verſion and the common Tune, and compare them together, and we ſhall ſoon ſee the Abſurdity before mentioned.



Now here it is plain (in Line the firſt) that the Tune dwells as long on the ſhort Monoſyllables,

that,

(*y*) *Malcolm*'s Treatiſe of Muſick, p. 603.

that, *on*, and *do*, as it does on the long Syllable *Earth*; and that in the Word *People*, the laſt Syllable, which is ſhort, is protracted as much as the firſt Syllable, which is long.

In Line the ſecond; the long Syllables, *Lord* and *with*, are paſſed over in as quick a Time in Singing, as the ſhort Syllables *to* and *the*.

The third Line, which happens to be all Spondees, ſuits well enough to the ſlow Movement of the Tune.

But in the laſt Line there is great Incongruity; for the Word *before*, which is an Iambic, is ſung to Notes of equal Length; and the three following Syllables, which are all ſhort, have an equal Duration with the preceeding long one.

But now to accommodate the Length of the Notes to the Quantity of the Syllables, ſuppoſe the aforeſaid Tune was ſet and ſung thus.

Him

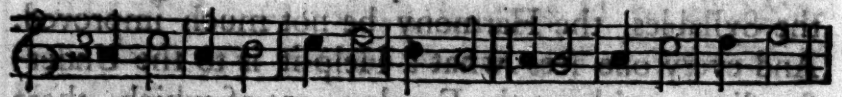
Let any Ear now be judge, whether, when the muſical Notes are thus adapted to the Quantity of the Syllables, the Harmony be not much improved. And every one ſees what a Help it is to the Underſtanding; without the Employment of which, there can be no pure or rational Devotion.

Pſalmodic Muſick thus improved comes nearer to *Recitative*, and imitates a juſt and natural Pronunciation; which diſtinguiſhes the emphatical Words and elucidates the Senſe, at the ſame Time that it ſweetens the Harmony. And by a proper Uſe of the Pricks and Pauſes it may be ſo contrived (as in the Inſtance juſt given) as to make no alteration in the Time of the Tune, or manner of beating it; for the Hand will, in Tunes of Common-Time, be always *down* at the beginning of a Bar or at the long and emphatical Sounds, and *up* at the End of a Bar or at the ſhort and unaccented Syllables; thus it always ought to be, but cannot according to the preſent Method of compoſing the Common-Time Tunes in Pſalmody; where the Hand muſt oftentimes be neceſſarily down at a ſhort Syllable. Which is juſt the ſame Abſurdity as laying the Emphaſis upon it in Pronunciation.

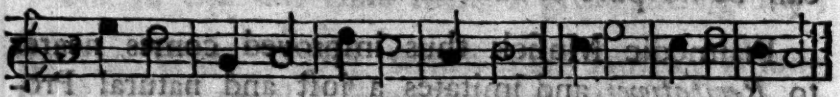
If

If it be ſaid, That whilſt ſuch different and diſſimilar Feet are uſed in the Verſe, how is it poſſible to accommodate the Quantity of the Notes to that of the Syllables, without ſpoiling the Air and Time of the Tune? To this I anſwer,

(1.) For this Reaſon Verſes deſigned for Pſalmody ſhould be compoſed chiefly of pure Iambics, and ſung to Tunes of Triple-Time; where the Notes of the Tune (anſwerable to the Quantities in the Verſe) are ſhort and long alternately. *e. g.*



Let ev'ry Tongue thy Goodneſs ſpeak, Thou ſovereign Lord of all;



Thy ſtrengthening Hands uphold the Weak, And raiſe the Poor that fall.

Here you ſee the Syllables of the Verſe and the Notes of the Tune being alternately ſhort and long, do very naturally accord, and make the Sound and Senſe go together.

If it be ſaid there is too much Uniformity here to be good Harmony. I anſwer, when the Tune is ſung in ſeveral Parts, that Uniformity will not be ſo viſible.

If it be further ſaid that the laſt Note but one in the Tune ſhould be long for the ſake of the Cloſe. That may be admitted by way of Exception to the Rule before propoſed. Becauſe the Agreeableneſs of ſuch a Cloſe will reconcile us to that Impropriety. As the Harſhneſs of a Diſcord in Compoſition is recom-

recompenſed by the Sweetneſs of a perfect Concord immediately following.

(2.) If the Verſe deſigned for Pſalmody contain in it other Feet beſides Iambics, and be ſung to Tunes of Common-Time, ſtill the Length of the Notes ſhould be accommodated to that of the Syllables; according to the Specimen before given in the Hundredth Pſalm; where notwithſtanding this diverſity of Feet in the Verſe, the Quantity of the Notes is adapted to that of the Syllables; and at the ſame Time the *Arſis* and *Theſis*, or the proper Meaſure of the Time by beating is ſtill preſerved; whereby the Air and Movement of the Tune will vary naturally according to the Senſe of the Words and Meaſure of the Verſe.

This indeed will make it neceſſary for each Line of the Tune to be pricked down, with all the ſeveral Variations of its Movement, over each Line of the Verſe, throughout the whole Pſalm; that the Singer may have his Eye on the Words and the Notes adapted to them at the ſame Time; as it is in the French Pſalms.

But this Inconvenience will be intirely avoided if (as I ſaid before) we baniſh our ſlow Tunes, and ſing only Triple-Time Tunes to pure Iambic Meaſure; which I apprehend to be ſo conſiderable an Improvement in Pſalmody, that the mention of it, I hope, will juſtify this Digreſſion.

CHAP. IX.

Of Poetical Measures.

THE next Thing to be conſidered in Verſe is the MEASURE.

This is only a Combination of ſeveral Feet; and takes its Name from the Feet or Numbers of which it is compoſed. For Inſtance, if it be compoſed of Iambics, it is called *Iambic* Meaſure, if of Trochees, *Trochaic*, &c.

But oftentimes the Meaſure is made up of diſſimilar Feet; eſpecially the Iambic Verſe, which admits of Trochees and Spondees in their proper Places (of which I ſhall ſpeak more particularly by and by) and which may be called *mixt Iambics*. And the different Air and Run of the Verſe is only owing to the different Feet of which the Meaſure is compoſed.

CHAP. X.

Of the Cæſura *both in Latin and Engliſh Verſe.*

BUT before I proceed to conſider the different Meaſures of the Engliſh Verſe, there is one Thing to which we muſt carefully attend, in Order

to

to discern the true Foundation of Poetick Harmony, and that is the *Cæsura*.

The *Cæsura* when applied to Verse, denotes that natural Pause or Rest of the Voice, which falling on some Part of it divides it into two unequal Parts. This I shall consider with regard both to the Latin and English Verse.

(1.) With regard to the Latin Verse.

In *Latin* Hexameters the *Cæsura* sometimes falls on the first Syllable of the second Foot; and then it is called *Triemimeris*. *e. g.*

Os Homini sublime dedit, Cælumque tueri.

Here the *Cæsural* Pause falls on the Syllable *ni* in the Word *Homini*.

It most frequently falls on the first Syllable of the third Foot, and then it is called *Penthemimeris*. *e. g.*

Arma Virumque cano, Trojæ qui primus ab oris.

Here the *Cæsura* falls on the Syllable *no* in the Word *cano*.

Sometimes it falls on the first Syllable of the fourth Foot, and then it is called *Hepthemimeris*. *e. g.*

Si pereo manibus Hominum, periisse juvabit.

Here the *Cæsural* Rest is on the Syllable *num* in the Word *Hominum*.

And sometimes it possesses the first Syllable of the fifth Foot, and then it is called *Enneemimeris*, *e. g.*

Ille latus niveum molli fultus Hyacintho.

Which Verſe exemplifies all the four different Places of the *Cæſura*.

Here it may be obſerved,

1. That each of theſe *Cæſura*'s takes its Name from the Number of the half Foot on which it falls; whether it be the *third*, *fifth*, *ſeventh*, or *ninth*.

2. That the *Penthemimeris Cæſura* is the moſt common and beautiful. And the Reaſon why the Pauſe on the firſt Part of the third Foot is moſt natural and regular, is becauſe it makes the moſt equal Diviſion of the Line. And therefore we find that *Virgil*, who had a conſtant Regard to the Harmony of his Numbers, ſeldom makes uſe of any other *Cæſura*.

3. The Syllable on which the *Cæſura* reſts ſhould always be the laſt Syllable of a Word. And ſo we generally find it is; becauſe it is unnatural to pauſe in the Middle of a Word, or on a Monoſyllable; nor will the Verſe in this Caſe run ſo ſmooth. *e. g.*

Nec Facundia deſeret hunc, *nec lucidus Ordo.*

where the *Cæſura* is a *Hepthemimer*, and falls upon the Monoſyllable *hunc*.

4. It rarely happens that there is more than one *Cæſura* in a Verſe. More than two there ought not to be, if we regard the Harmony of Numbers; though ſometimes we find three, and ſometimes all four, as in the Inſtance above cited.

5. The *Hepthemimer Cæſura* gives the Verſe a rapid Movement, even though the precedent Feet be moſtly Spondees. Becauſe the Voice will naturally hurry on to its expected Pauſe. *e. g.*

Semper

Semper ego Auditor tantum? nunquamne reponam?

Laſtly. If there be no *Cæſural* Pauſe at all in the Verſe, it runs extremely flat and heavy. Take an Inſtance of this in the following Line.

Aurea Carmina, Juli, ſcribis, maxime Vatum.

How much better the Verſe would run with its proper *Cæſural* Pauſe, let every Ear be judge.

Carmina, mi Juli, bona ſcribis, maxime Vatum.

(2.) With regard to Engliſh Verſe.

The *Cæſura* is as neceſſary in Engliſh Heroicks as it is in Latin Hexameters, and hath as many Variations.

In Verſes of ten Syllables, the *Cæſura* is regularly on the fourth, in thoſe of twelve on the ſixth; but Verſes of eight Syllables and under have no *Cæſura*.

There is this difference between the *Cæſura* in Latin and Engliſh Verſe, *viz.* that in the former it falls on the Beginning of a Foot, in the latter on the End of it.

Sometimes it falls on the End of the firſt Foot. *e. g.*

O thou, *who with ſurpaſſing Glory crown'd!*

Moſt commonly it is at the End of the ſecond Foot. *e. g.*

Not to admire is all the Art I know.

Sometimes on the laſt Part of the third Foot. *e. g.*

Order is Heaven's great Law; *and this confeſs'd*—

And ſometimes at the End of the fourth Foot. *e. g.*

And juſtify the Ways of God *to Man.*

Here

Here then let it be obſerved,

1. That there is the ſame poſſible Variation of the *Cæſural* Place in Engliſh as there is in the Latin Heroicks; but in the former it is actually varied much oftener than in the latter.

2. That the *Cæſural* Place in Heroick Verſe of ten Syllables is for the moſt Part at the End of the ſecond Foot.

3. That the *Cæſural* Pauſe is moſt natural when it coincides with the proper Stops or Points that diſtinguiſh the Senſe of the Period. *e. g.*

Hail, Univerſal Lord! *be bounteous ſtill*
To give us only Good.

4. That in Engliſh Verſe there are often many *Cæſural* Pauſes in one Line. *e. g.*

Him firſt, *Him* midſt, *Him* laſt, *and without end.*

5. That when the *Cæſura* falls on the Beginning or Middle of a Word which ends with a ſhort Syllable, the Pauſe is always to be made at the End of that Word; becauſe it is unnatural to pauſe in the Beginning or Middle of it. Take a few Inſtances of this in the ſeveral Removes of the *Cæſura*.

O Father what intends thine Hand? ſhe cry'd,

Here though the *Cæſura* falls on the Beginning of the Word *Father*, yet the Pauſe is not to be made till the laſt Syllable of it is pronounced. Again,

—Whether with Reaſon or with Inſtinct bleſt.

where the *Cæſural* Pauſe is to be made after the Word *Reaſon*,

Reaſon, though the *Cæſura* falls on the firſt Syllable of that Word. Again,

Our voluntary Service he requires.

where the *Cæſural* Pauſe is after the Word *Service.*

6. The ſeveral Variations of the *Cæſura*, together with the Stops, contribute no leſs than the Diſpoſition of the Feet to diverſify the Verſe. Whence ariſes the vaſt Variety of Harmony in the Engliſh Heroicks; which is more copious than that in the Latin, becauſe the former admits not only a greater Diverſity of Feet than the latter, but more frequent Removes of the *Cæſural* Pauſes.

7. The *Cæſura* falling conſtantly on the fourth Syllable in the Engliſh Pentameters or Heroicks, creates a dull Uniformity in the Flow of the Verſe, which tires and offends the Ear; and eſpecially if there be the like Uniformity in the Meaſure or Diſpoſition of the Feet. Take for an Inſtance the following Lines from Sir *Richard Blackmore*'s Poem on the *Creation.*

Sages remark, we labour not to ſhew
The Will is free, but that the Man is ſo.
For what inlighten'd Reaſoner can declare
What human Will and Underſtanding are?

Again,

Since thou didſt all the ſpacious World diſplay,
Homage to thee let all obedient pay.
Let glittering Stars that dance their deſtin'd Ring
Sublime in Sky, with vocal Planets ſing.

Who does not obſerve (notwithſtanding their Smoothneſs) a Dullneſs in the Movement of theſe Numbers; occaſion-

occaſioned only by the conſtant Return of the ſame Meaſure and the ſame Diviſion of the Verſe? The Numbers being almoſt all Iambic, and the *Cæſura* always poſſeſſing the fourth Syllable.

CHAP. XI.

Of the Iambic Meaſure, both pure and mixt.

THE different *Meaſures* uſed in Engliſh Poetry are principally theſe three. The *Iambic*, *Trochaic*, and *Anapæſtic*.

(1.) The *Iambic*.

I begin with this, becauſe it is by far the moſt common and conſiderable; being appropriated to Pſalmody, and the Epic or Heroick Verſe.

But though it is called Iambic Meaſure, it is not always made up of pure Iambics, but frequently admits of all the other three diſſyllable Feet; which being ſkilfully mixt with the Iambics, ſo diverſify the Meaſure as to give it a Variety and Harmony far beyond what we find in the Latin Hexameters, which are confined to *Dactyls* and *Spondees*.

To illuſtrate this I ſhall briefly reduce the Meaſures of this mixt Iambic Verſe, in a few Inſtances extracted from ſome of our beſt Engliſh Poets. Let the

the first Specimen be the following Imitation of *Adrian*'s dying Words addressed to his Soul.

I.

Poor lit|tle, pret|ty, flut|tering Thing!
Must we|no lon|ger live|together?
And dost|thou prune|thy trem|bling Wing,
To take|thy Flight|thou know'st|not whither?

II.

Thy hu|morous Vien,|thy pleas|ing Folly,
Lies all|neglec|ted, all|forgot,
And pen|sive, wa|vering, me|lancholy,
Thou dread'st|and hop'st|thou know'st|not what.

Line 1. Begins with a *Spondee*. The other Feet are all Iambics. And dwelling longer upon the first Part of the Spondee than the last (as here on the Word *Poor*) hath in this Place a peculiar Elegance and Propriety. For (according to what I have before observed) as some short Syllables are less than a single Time, so some long ones are more than a double Time, and when set to Musick ought to be distinguished accordingly.

Line 2. The firſt Foot is a *Trochee*, all the reſt Iambics; the Verſe concluding with a double Syllable.

Lines 3 and 4. Are both pure Iambic.

Line 5. Is alſo all Iambic. In the Beginning of the ſecond Foot two ſhort Syllables are put for one; for being very ſhort, they are no more in Quantity than one Time; and therefore this Contraction makes no Interruption in the Harmony of the Numbers, but rather ſweetens it, as before obſerved, Ch. vii. Obſ. iv.

Line 6. The Numbers in this are the ſame with thoſe in the firſt Line. The firſt a Spondee, all the reſt Iambic.

Line 7. All Iambics. In the Beginning of the third Foot there are two ſhort Times contracted into one; as in Line fifth.

Line 8. Is all pure Iambic.

CHAP. XII.

Remarks on the various Movements in the mixt Iambic Verſe.

BEFORE I proceed to reduce any other kind of Iambics, it may be proper to Remark ſome of the particular Beauties and Elegancies in the various Movements of this Sort of Verſe, ariſing from

a judicious Combination of the Numbers; to which Remarks I ſhall have Occaſion hereafter to refer when I more particularly examine ſome other Iambic Meaſures.

Remark I.

To begin a Line with a Trochee and Iambic immediately following (which makes the tetraſyllable Foot called *Choriambic*) is beautiful and very frequent in our beſt Poets. *e. g.*

Daughter of God and Man, accompliſh'd Eve.

Milton.

Pleaſures the Sex, as Children Birds, purſue;
Still out of Reach, but never out of View.

Pope.

Remark II.

A Pyrrhic may poſſeſs any Place of the Verſe except the laſt. But wherever it is, it gives a briſk Movement to the Meaſure.

Sometimes the firſt Foot is a Pyrrhic, followed by an Iambic, which is a very quick Motion. *e. g.*

That brought me on a ſudden to the Tree
Of interdicted Knowledge: fair it ſeem'd,
Much fairer to my Fancy than by Day:
And as I wandring look'd,——

Sometimes the ſecond Foot is a Pyrrhic; and when the reſt are Iambics the Movement is very ſweetly accelerated. *e. g.*

A Tyrant to the Wife his Heart approves,

A Rebel to the very King he loves. Pope.

A Pyrrhic in the Place of the third Foot is very agreeable. *e. g.*

With thee converſing I forget all Time. Milton.

Charms by accepting, by ſubmitting ſways,

Yet hath her Humour moſt when ſhe obeys. Pope.

The laſt Line is an Inſtance of the fourth Place being poſſeſſed by a *Pyrrhic* (z).

Remark III.

When the laſt Foot but one is a Spondee, the Movement is ſlow; but there is a peculiar Force and Elegance ſometimes in this Diſpoſition of it, eſpecially when it falls on a very emphatical Word, and is ſucceeded by an Iambic, which regularly cloſes the Verſe. *e. g.*

Whatever Hypocrites auſterely talk.

Night regain'd

Her old Poſſeſſion and extinguiſh'd Life.

But

(z) A certain Writer on this Subject affirms—"That two Syllables "placed together in the ſame Foot, which muſt both of Neceſſity be "pronounced ſhort (i. e. a *Pyrrhic*) will certainly deſtroy the Har-"mony of the Verſe." *Obſerv. on Poetry*, p. 131.

This is too precipitantly affirmed. For the Truth is, a *Pyrrhic* judiciouſly introduced, does greatly *improve* the Harmony of the Verſe; as every good Ear from the foregoing Lines may judge.

But all ſat mute,
Pondering the Danger with deep Thought; and each (a).

Milton.

Remark IV.

To begin the Line with a Spondee, ſucceeded immediately by a Pyrrhic and Iambic, is a mighty agreeable Meaſure. *e. g.*

On deſperate Revenge, that ſhall redound——
Sole Pledge of his Obedience.
Beſt Image of myſelf, and dearer half.

Milton.

Remark V.

An Iambic Verſe ſhould regularly cloſe with an Iambic Foot. But *Milton* frequently concludes with a Spondee, which though it be ſomething anomalous, and may be conſidered as the ſame Kind of licenſed Irregularity as concluding a Latin Hexameter with two Spondees, yet in ſome Caſes it is not without its Force and Beauty. *e. g.*

Here Love his golden Shafts employs; here lights
His conſtant Lamp,

Reign

(a) The aforeſaid Author in the ſame Place obſerves—"That a "Syllable in the Beginning of the fourth Foot, which is beſt pronounced "long, renders *the Verſe* leſs perfect."—If he means, it renders the *Iambic Meaſure* leſs perfect, he is certainly right; but if he means, it always renders the *Harmony of the Numbers* leſs perfect, I think theſe Lines prove that he is certainly wrong.

Reigns here and revels; not in the bought Smiles (*d*)
Of Harlots.
And on their naked Limbs the flowry Roof
Shower'd Roſes, which the Morn repair'd, Sleep on
Bleſt Pair. Milton.

Remark VI.

The ſhort Numbers come in very agreeably after the long ones. *e. g.*

Wiſe Fool! with Pleaſures too refin'd to pleaſe
With too much Spirit to be e'er at eaſe,
With too much Quickneſs ever to be taught,
With too much thinking to have common Thought. Pope.

Remark VII.

Sometimes a Line concludes not ungracefully with a *Choriambic. e. g.*

There is a Cave
Within

(*b*) Here I cannot forbear to give my Reader the Pleaſure of obſerving that moſt ingenious Improvement which the late modeſt and judicious Critic *Richard Bentley*, D. D. hath propoſed to make on this Paſſage. "Not in the *bought Smiles* of Harlots.] Here is very bad Accent; "which makes the *Foot* ſtumble and break its *Knee*. If *he* could "have reviſed it, he would have given it thus, or ſome other Way;

not in *purchaſ'd* Smiles,
or
not in *th'hired* Smiles."

Quantum eſt Sapere!

Within the Mount of God, faſt by his Throne.

Well haſt thou fought

The Fight of Faith.

Save He who reigns above, none can reſiſt (*c*).

Milton.

Remark VIII.

Two Lines ſucceſſively ſhould not have exactly the ſame Order of Feet, unleſs they have exactly the ſame Turn of Thought, and in that Caſe it is beautiful. *e. g.*

Where none admire, 'tis uſeleſs to excell;

Where none are Beaus, 'tis vain to be a Belle.

Pope.

But to have the ſame Kind and Diſpoſition of Numbers, and the ſame *Cæſural* Diviſion for three or four Lines ſucceſſively is unharmonious, and tires the Ear with too much Uniformity and Smoothneſs (*d*).

Remark

(*c*) Dr. *Pemberton* thinks the Trochaic Foot in the fourth Place of this Line deſtroys the Meaſure; and therefore would have it thus.

Save he who reigns above, can none reſiſt. Id. p. 132.

But as the Word *none* requires a very ſtrong Emphaſis, it has a much ſtronger in the Place which the Author hath aſſigned it, than it has in the Place where the Doctor puts it; and expreſſes the Senſe in a more lively Manner. And a good Author will always have a greater Regard to the Life of his Expreſſion, than the Smoothneſs of his Numbers.

(*d*) And therefore I can by no Means agree with the learned Author before mentioned, "That no irregular Compoſition of Feet is by any "Means neceſſary to that Variety which is required in the longeſt "Work. The Change which will be made by the various breaking

"of

Remark IX.

Though the moſt uſual and natural Place of the Trochee be the firſt and third, yet it is ſometimes not inelegantly found in the ſecond and fourth.

or wilt thou thyſelf
Aboliſh thy Creation and unmake

For him, what for thy Glory thou haſt made.

But yet all is not done. Man diſobeying,

Milton B. iii. l. 203.

O, unexampled Love!
Love no where to be found leſs than divine.

Walk'd up and down alone, bent on his Prey.

B. iii. l. 411. 441.

Remark X.

A Spondee may poſſeſs any Place, becauſe of all the Feet it comes neareſt to the Iambic; and therefore

" of the Feet by Cæſuras, dividing the Verſes after different Faſhions " by the Conſtruction of the Sentences, continuing often the ſame Sen- " tence, and even the ſame Part of a Sentence from one Verſe to " another, are all that can properly be made uſe of for that Purpoſe." Id. p. 133. — If ſo, all our beſt Poets hitherto have been guilty of great *Impropriety*. And if we confine our Epic Verſe in a large Work to the Iambic Foot only, I think it is not poſſible, notwithſtanding all the Variations of the Cæſura and Pauſes, to avoid, what he calls an inſipid Similarity. And of this, if I miſtake not, his favourite Poem, on which he hath obliged the Public with a very judicious Critique, is a ſufficient Proof. And *Dryden* with all his Sweetneſs is too often guilty of the ſame Fault.

fore we ſometimes meet with a ſhort Iambic Verſe conſiſting of all Spondees. *e. g.*

Him ſerve with Fear, his Praiſe forth tell.

Remark XI.

Provided the Iambic Air and Movement prevail and is eaſily diſtinguiſhed by the Ear in any Verſe, *that* may properly be called an Iambic Verſe, whatever heterogeneous Numbers be introduced into it. But when the Iambic Air is loſt by admitting too many Numbers of another Kind, it is no longer Iambic.

Remark XII.

That which throws a Verſe out of the Iambic Air and Meaſure, is the admitting into it two heterogeneous Feet together, without any Iambic between them.

Two heterogeneous Feet are often admitted into one Iambic Line; and if an Iambic Foot be placed between them, the Meaſure is very well preſerved: But when two ſuch Feet are brought in, the one immediately ſucceeding the other, the Iambic Meaſure is then intirely overthrown.

This will appear very plain by obſerving ſome ſuch faulty Lines in *Milton*, who often brings in two heterogeneous Feet together, and ſometimes three, *e. g.*

My Vanquiſher ſpoil'd of his vaunted Spoils.

The Sovereign Sentence that Man ſhould find grace

All who have their Reward on Earth; the Fruits—

On him who had ſtole Jove's authentic Fire.

Interpreted; which not long after he—

B. iii. l. 251. 145. 451, &c.

It is plain that theſe Lines are no Kind of Verſe, and the Reaſon why they are not, is now as plain. However we muſt in this Caſe make an Exception of two Spondees placed ſucceſſively, for the Reaſon before mentioned. *viz.* the Affinity of that Number with the Iambic.

CHAP. XIII.

A Reduction of the mixt Iambic Meaſure.

I Proceed now to the Examination of ſome other Iambic Meaſures. Let us take the three following Stanzas in Mr. *Pope*'s Univerſal Prayer.

If I | am right, | O teach | my Heart
Still in | the right | to ſtay;
If I | am wrong, | thy Grace | impart
To find | that bet|ter Way.

Save

Save me | alike | from fool | iſh Pride
And im | pious Diſ | content
At ought | thy Wiſ | dom hath | deny'd,
Or ought | thy Good | neſs lent.

Teach me | to feel | ano | ther's Woe,
To hide | the Fault | I ſee;
That Mer | cy I | to o | thers ſhow,
That Mer | cy ſhow | to me,

In theſe Numbers we may obſerve

(1.) That the three firſt Lines in the firſt Stanza, and the firſt Lines in the other two begin with a *Choriambic*, or a Trochee and Iambic immediately following. An Elegance in the Iambic Meaſure which I have already taken notice of in Remark I (*e*). And this being a quick Movement, a Spon-

(*e*) Dr. *Pemberton* aſſerts that—"Though the Anapæſtic Foot contains the ſame Number of Meaſures (*i. e.* Times) with the Dactyl, and the Trochaic with the Iambic; yet the Anapæſt is never uſed in Dactylic Meaſures, except in a very few Inſtances at the Beginning of a Verſe; NOR ARE TROCHAICS MIXT WITH IAMBICS."—*Obſervations on Poetry*, p. 113.

If he confine his laſt Aſſertion to the Latin and Greek Poetry it may be true enough; but if he meant to comprehend alſo the Engliſh Poetry (as he ſhould ſeem by ſpeaking thus in the General, and by the Reaſon he immediately ſubjoins) I dare ſay he cannot read a Page in *Milton*, *Pope*, or *Young*, or any of our beſt Poets, but he will find his Aſſertion contradicted; as it is no leſs than *four* Times in the Compaſs of the *five* firſt Lines above quoted.

That

dee immediately following tempers it very gracefully. As in the firſt Line of the firſt Stanza; and in this Verſe

– ˘ ˘ – – – ˘ – ˘ –

Fancy | and Pride | ſeek Things | at vaſt Expence.

(2.) In the ſecond Line of the ſecond Stanza, two ſhort Syllables are contracted into one; of which we have had Inſtances already.

(3.) The two laſt Lines of the third Stanza begin with a Spondee. See Remark IV.

(4.) Lines

That which led the Doctor into this Miſtake, was an Apprehenſion that this Mixture of Diſſimilar Feet would diſturb the Equality of the Movement, when the Verſes are ſet to Muſick and meaſured *per Arſin et Theſin*. But our Narrative five-foot Verſe (which is mixt Iambic) is not deſigned for Muſick. And as for Pſalmodic Verſe, and Odes deſigned for Song or Muſick, the Meaſure indeed in theſe ought to be pure and unmixt. And I know of no Advantage or Uſe there is in being able exactly to beat the Time to the Numbers of the Verſe, unleſs they are to be ſung or ſet to Muſick. That would be but a trifling Ornament. And the Advantage of thus diverſifying the Harmony of the Numbers, by a judicious Mixture of them, ſuitably to the Nature of the Subject, as the modern Practice is, I think, is infinitely preferable. By which means we have broke through the Shackles by which the Poetry of the Antients was ſo much crampt, tho' falſly deemed by them an Ornament, *viz.* a conſtant, heavy, dull Uniformity of Meaſure; which at once checked the Poet's Fire and ſpoiled the Harmony of his Verſe.

In their Heroick Verſe indeed they were more at Liberty. For though they were confined to two Feet, *viz. Dactyls* and *Spondees*, yet they were free to mix them as they pleaſed. Whence aroſe all the Sweetneſs of *Virgil*'s Numbers and the Force of *Homer*'s. How unreaſonable then is it to endeavour to take away this Advantage from the Moderns; to confine their Heroicks to one ſingle Foot, *viz.* the *Iambic*, and to cenſure the Introduction of others as a Defect; and that in Oppoſition to all the beſt Authorities to the contrary! As the forementioned Author does in the following Words,—"As "an *Error* in the Meaſure of the Verſe is the leaſt Offenſive towards "the Beginning of it, our Poets do often indulge themſelves in com-"mencing their Verſe with a Syllable carrying Emphaſis. But ſuch "Verſe labours in reality under a *Defect*, which is greateſt when the "following Syllable alſo cannot be lengthened out." Id. p. 130, 131. ——But what he calls an *Error* and a *real Defect*, I believe the Reader now ſees to be not only *right* but a *real Beauty*.

(4.) Lines the firſt and laſt of the firſt Stanza have a Spondee in the laſt Place but one. See Remark III.

(5.) Line the third of the third Stanza hath a Pyrrhic in the ſecond Place. See Remark II.

(6.) Of theſe twelve Lines there are but three that are pure Iambics, *viz.* the ſixth, eighth and tenth.

CHAP. XIV.

An Examination of Milton's *Numbers.*

LET us next examine the Numbers in the firſt ſixteen Lines of *Milton's Paradice loſt*; which contain almoſt all the various Combinations of Feet that are introduced into Engliſh Iambics: as a Specimen of that Liberty which the Author intended to take in his Meaſures throughout the Poem.

Of Man's | firſt Diſ|obe|dience, and | the Fruit
Of that | forbid|den Tree, | whoſe mor|tal Taſte
Brought Death | into | the World | and all | our Woe,
With Loſs | of E|den, *till | one grea|ter Man*
Reſtore | us, and | regain | the bliſs| ful Seat, 5
Sing

Sing Heaven|ly Muſe; | that on | the ſe|cret Top
Of Ho|reb *or* |*of* Si|nai *didſt* | *inſpire*
That Shep|herd, who | *firſt taught* | *the cho|ſen Seed,*
In the | *Begin|ning how* | *the Heavens* | *and Earth*
Roſe out | *of* Cha|os: *Or* | *if* Si|on *Hill*
Delight | *thee more* | *and* Si|loa's *Brook* | *that flow'd*
Faſt by | *the O|racle* | *of God*; | *I thence*
Invoke | *thy Aid* | *to my* | *adven|trous Song,*
That with | *no mid|dle Flight* | *intends* | *to ſoar*
Above | *th'*Ao|nion *Mount,* | *while it* | *purſues*
Things un|attempt|ed yet | *in Proſe* | *or Rhime.*

Here obſerve,

(1.) That of theſe ſixteen Lines only one is pure Iambic, *viz.* the *eleventh*, and in that there is a Contraction of two ſhort Syllables into one in the Word *Siloa's*

(2.) That of theſe ſixteen Lines only two Couplets have juſt the ſame Meaſure, *viz.* the *tenth* and *twelfth*. (Each of which conſiſts orderly of a Trochee, Iambic, Pyrrhic and two Iambics; Which creating a rapid Movement, are ſucceeded the one by a ſolemn pure Iambic, and the other by one that is nearly ſo;) And Lines the *fifth* and *ſeventh*, which are Iambic, with

with a Pyrrhic in the ſecond Place. But a Line of a very different Movement is interpoſed, which prevents a dull Uniformity. And this judicious Mixture of Numbers and Change of Meaſures is the true Sourſe of that Pleaſure which the Ear finds in the Flow of *Milton*'s Verſe; who varies his Feet and diverſifys his Meaſures (either through Art or Nature) more than any one of all our Engliſh Poets; and makes it what he himſelf calls

——————— *a various-meaſur'd Verſe.*

Parad. reg. B. iv. l. 256.

(3.) In the firſt Line two ſhort Syllables are contracted into one, in the Word *Diſobedience*; and ſince the Syllable *ence* is not one of thoſe very ſhort ones which eaſily admit of ſuch a Contraction (it being naturally long, and put for a ſhort one only as unaccented) the Number is defective. But the ſame Apology may be allowed *Milton* which is generally made for *Homer*, who hath alſo a falſe Quantity in the very firſt Line of his *Iliad*, *viz.* that the Poet's Mind was ſo warmed and poſſeſſed with the Grandeur of his Subject, that he was unattentive to the Exactneſs of his Numbers.

(4.) In the ſecond Line the laſt Foot but one is a *Spondee*, which is a ſlow Movement. See Remark III.

(5.) The third Line begins with a Spondee, Pyrrhic, and Iambic, in order, which is a very agreeable Meaſure. See Remark IV.

(6.) Line the fourth has a Pyrrhic in the third Place, whoſe Rapidity is very agreeably corrected by Iambics. See Remark II.

(7.) The

(7.) The ſame may be ſaid of Line the fifth, where the Pyrrhic poſſeſſes the ſecond Place.

(8.) The ſixth Line concludes with a Pyrrhic and two Iambics; which is a ſweet and flowing Meaſure. See Remark II.

(9.) The ſeventh Line hath preciſely the ſame Kind and Arrangement of Feet as the fifth. But the intermediate Line being a very different Movement renders this Similarity almoſt imperceptible. See Remark VIII.

(10.) The eighth Line hath a ſlow Movement, the firſt and third Feet being Spondees, but is very agreeably ſucceeded by two Lines whoſe Numbers are briſk and flowing. But though the Movement in theſe two Lines have an equal Rapidity, yet by varying the Order of the Feet it hath no Uniformity And the rapid Flow of the Numbers is ſeaſonably checked in the eleventh Line, by a ſeries of Iambics.

I believe no one that hath a Taſte for Muſick can read theſe four Lines without finding his Ear pleaſed with the Harmony of the Numbers, though he underſtood not the Senſe of the Words.

(11.) In the ninth Line the four firſt Feet are Pyrrhics and Iambics alternately, which is a very quick Meaſure. See Remark II.

(12.) Line the tenth begins with a Choriambic; which Meaſure, if not too often uſed, is very beautiful at the Beginning of a Line. See Remark I.

The eleventh Line is pure Iambic.

The twelth the ſame as the tenth.

The

The thirteenth is Iambic with a Pyrrhic in the Middle.

The fourteenth begins with a Pyrrhic and Iambic. See Remark II.

In the fifteenth the laſt Foot but one is a Trochee, which makes the Verſe conclude with a Choriambic: This is a peculiar Cloſe, but not unfrequent in *Milton*. See Remark VII.

The ſixteenth Line gracefully concludes the Period with an Iambic Verſe, introduced with a Choriambic.

Thus various are *Milton*'s Numbers. And it is this juſt and judicious Mixture of the ſhort Numbers with the long, and the quick with the ſlow, that compoſes the Harmony of his Verſe; in which he is very happy at the ſame Time that he appears very negligent.

But this great Maſter of Poetick Numbers was not without his Faults, even in this very Point in which he ſo much excelled; nay, ſo negligent is he ſometimes of his Meaſure, that he hath now and then ſo diſpoſed of his Numbers as quite to deſtroy the Form and Structure of Iambic Verſe. *e. g.*

In their | triple | Degrees; | Regions, | to which

B. v. l. 750.

Every Ear will perceive this to be no Verſe; much leſs Iambic. And if you obſerve the Order of the Feet, the Reaſon is very Obvious. The firſt is a Pyrrhic, the ſecond a Trochee, the third Iambic the fourth a Trochee, and the laſt Iambic. Now as the firſt three Feet are a Pyrrhic, Trochee and Iam-

bic, in this Order they make two Anapæsts; and the Line concluding with a Trochee and Iambic, makes the last Foot also an Anapæst. And there are wanting only two short Syllables at the End of the third Foot to make the whole Line purely Anapæstic, thus

In their triple Degrees; and the Regions, to which

And the rapid Flow of Anapæstics, is of all Things most contrary to the stately Movement of Iambics. And the Line being a Composition of these two contrary Measures, and neither the one nor the other, it is no Verse, but downright Prose (*f*).

As *Milton*'s Numbers are so various, and the Times of which they are composed so unequal, it is impossible to Measure or beat Time to them regularly *per Arsin et Thesin*, as we do those Numbers that are pure and unmixt; that is, such as compose the pure Iambic, Trochaic, or Anapæstic Measure. And for the same Reason, they cannot with Propriety be set to any one uniform Piece of Music; because the Air of the Music must alter with the Flow of the Numbers.

CHAP.

(*f*) Numerical Feet are introduced into Prose, and the proper Choice and Arrangement of them is that which constitutes a smooth and flowing Stile, as will be shewn hereafter. And that which distinguishes the Structure of Prose Composition from that of Verse, is not the Introduction of contrary Feet (as some have imagined; for that is frequent in Verse) but the Introduction of contrary Measures; so as to make it properly neither one Measure nor another; as in the Instance just produced.

CHAP. XV.

The Solution of a Poetical Problem.

I Shall conclude my Remarks on the Iambic Meaſure with obſerving, that from the Principles before advanced, we may be able to account for the peculiar Elegance of that celebrated Diſtich of Mr. *Denham*'s in his *Cooper's Hill*, which hath been rendered ſo famous by Mr. *Dryden*'s propoſing it as a Sort of Problem to exerciſe the Wits of Grammarians, to diſcover the true Source of its Harmony.

Tho' deep, | yet clear; | tho' gen|tle, yet | not dull;
Strong with|out Rage; | without | o'erflow|ing full.

Mr. *Hughes* ſuppoſes that all the admired Muſic of theſe Lines ariſes from the free and unforced Quantity of the Syllables, the Propriety of the Pauſes, diverſifying the Grammatical Structure of the Sentences, tranſpoſing the Order of the Words, and cloſing the Couplet with the emphatical Word *full*; and then concludes, *if there be any other Myſtery in theſe Lines, I own, it is beyond my ſkill to diſcover it* (g).——Now I apprehend there is a further Myſtery in them, which indeed he was not aware of, ariſing from the Order and Quality of the Poetical Numbers; in the Choice and Diſpoſition of which the Poet was extremely happy. For he hath introduced into theſe two Lines every one of the diſſyllable Feet; the Iambic and Pyrrhic in the firſt,

(g) See *Says* Eſſays on the Harmony, &c. of Numbers. p. 151, 152.

and the Trochee and Spondee in the ſecond. So that it hath all the Advantage of Harmony which Variety of Numbers can give it. Nor is he leſs happy in the Diſpoſition of theſe Numbers. For in the firſt Line, excepting the fourth Foot, they are all Iambics; the laſt Part of each falling not only on accented Syllables, but emphatical Words, and thoſe in Contraſt too, makes the Sound and the Senſe moſt perfectly accord. The fourth Place is poſſeſſed by a Pyrrhic, which is always an agreeable Movement. See Remark II.

The ſecond Line begins with a Trochee; which gives Motion, as it were, to the River; but is immediately checked by the Spondees and Iambics that alternately follow. So that the ſtately Flow of the Numbers expreſſes that of the River they deſcribe. *And the Sound is ſtill an Eccho to the Senſe.*

In a Word then, the Beauty of this Diſtich conſiſts in two Things, *viz.* the Elegance of the Stile, and the Harmony of the Verſe.——The Elegance of the Stile ariſes from the Tranſpoſition of the Words, the Propriety of the Pauſes, and the Contraſts of the Deſcription; and the Harmony of the Verſe ariſes from the Variety and Diſpoſition of the Numbers, happily adapted to the Emphaſis of the Words, and the Nature of the Subject; as I have juſt ſhewn. And this I take to be a true Solution of this Poetical Problem, which there needs no other *Œdipus* to unriddle than a little Inſight into the Power of Numbers and the Principles of Verſe.

So much for the Engliſh Iambics, both pure and mixt. The next Meaſure I ſhall conſider is

CHAP.

CHAP. XVI.

Of Trochaic Meaſure.

II. THE Trochaic.

This Meaſure conſiſts of all Trochees, with a ſupernumerary long Syllable at the End of the Line, without the Admiſſion of any other Feet. As a Specimen of this, take the following Lines.

I.

Bleſt with | Senſe, with | Temper | bleſt,
Wiſdom | o'er thy | Lips pre | ſides,
Virtue | guards thy | generous | Breaſt,
Kindneſs | all thy | Actions | guides.

II.

Every | Home-felt | Bliſs is | mine,
Every | Female | Grace is | thine,
Chaſte De | portment, | artleſs | Mein,
Converſe | ſweet, and | Heart ſe | rene.

III.

Sinks my | Soul with | gloomy | Pain?
See, ſhe | ſmiles, 'tis | Joy a | gain.

Swells

Swells a | Paſſion | in my | Breaſt?
Heark, ſhe | ſpeaks, and | all is | reſt.

IV.

Oft as | Clouds my | Path o'er | ſpread,
Doubtful | where my | Steps ſhould | tread,
She with | Judgment's | ſteady | Ray,
Marks and | ſmooths the | better | Way.

Fitzoſborn's *Letters*

Sometimes the Lines of the Stanza end with alternate Rhime, and the firſt and third Line with a double one. *e. g.*

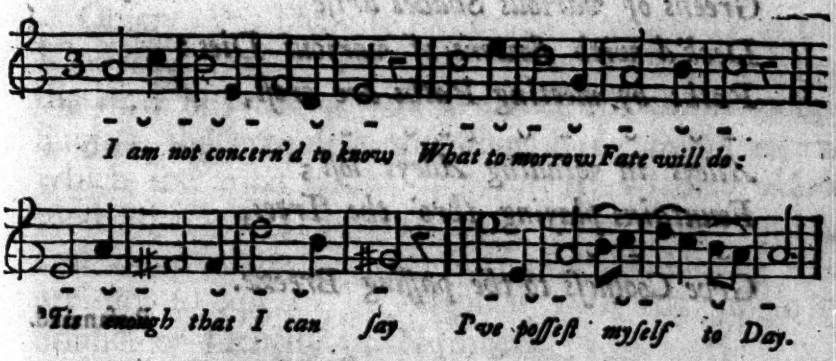
If 'tis | Joy to | wound a | Lover,
How much | more to | give him | eaſe!
When this | Paſſion | we diſ | cover,
O, how | pleaſing | 'tis to | pleaſe!

CHAP. XVII.

Obſervations on the Trochaic Meaſure.

ON this Kind of Meaſure we may make the following Obſervations.

Obſerv. I. This Sort of Verſe being uniform and pure, is capable of being exactly meaſured by the Motion of the Hand *per Arſin et Theſin*; and may be ſet to Muſick in *Triple* Time. *e. g.*



Obſerv. II. This Verſe admits of no Feet but Trochees; eſpecially not an Iambic, which having a direct contrary Movement, interrupts the Run of the Verſe very diſagreeably. *e. g.*

Then if haply Midnight Death
Seize my Fleſh, and ſtop my Breath,
Yet to morrow I ſhall be
Heir to the beſt Part of me.

This

This laſt Line is not pure Trochaic; for the ſecond Foot being Iambic, throws it quite out of its proper Meaſure.

Obſerv. III. Sometimes we find two ſhort Times put for one; which muſt always be conſidered as a Defect in this Meaſure. For though the Iambic Meaſure admits of a great Mixture of other Feet, as hath been already ſeen, yet Trochaics and Anapæſtics do not, as every Ear will determine. *e. g.*

O the ſoft delicious View,
Ever charming, ever new!
Greens of various Shades ariſe
Deck'd with flowers of various Dies:
Paths by meeting Paths are croſt,
– ˘ ˘ – ˘ ˘ – ˘ – ˘ – ˘ –
Alleys in winding Alleys loſt;
Fountains playing thro' the Trees,
˘ – ˘
Give Coolneſs to the paſſing Breeze. – ˘ –

Roſamond.

In the ſixth Line, the ſecond and third Syllables are both ſhort, and to preſerve the Meaſure muſt be contracted into one ſhort Time, which interrupts the Flow of the Verſe. The Meaſure therefore would be more pure if the Words had been thus,

– ˘ – ˘ – ˘ –
Ways in winding Ways are loſt.

Obſerv. IV. Sometimes a ſupernumerary ſhort Quantity is found in the Beginning of the Line; which, though it be a Defect, yet is not ſo obvious or ungrateful as the other. *e. g.*

Foun-

Fountains playing through the Trees
Give Coolneſs to the paſſing Breeze.

In this laſt Line you ſee the meaſure is compleat without the Word [*Give*]. And though the Senſe requires it ſhould be pronounced diſtinctly, yet the Verſe requires it to be pronounced ſo quick and low as ſcarce to be diſcerned, which ſhews it to be a defect. And therefore it were better thus,

Sweetly cool the paſſing Breeze.

Whereby the ſame Senſe and Meaſure are preſerved.

Obſerv. V. There is too much Uniformity in this Kind of Meaſure to make it long pleaſing; and therefore it is never uſed in a long Work, or in any Subject that requires the Solemn or Sublime; to which the mixt Iambic is peculiarly adapted. It is moſt ſuitable to Sonnets and Subjects of Amuſement; and moſt adapted to the Taſte of Children, who are not ſo apt to be offended with the Jingle of Sounds or Identity of Numbers.

Obſerv. VI. As a Trochee is the Reverſe of an Iambic Foot, ſo the Trochaic is directly oppoſite to the Iambic Meaſure. *This* being ſtrong and maſculine, and *that* weak and languid; as all thoſe Meaſures are that move from a long to a ſhort Quantity.

Obſerv. VII. Under the Trochaic Meaſures may be comprehended the *Anacreontic* Verſe. This is uſually divided into Stanzas, each Stanza containing four Lines which Rime alternately to each other;

and every Line conſiſts of three Troches and a long Syllable. *e. g.*

I.

Ceaſe, Trelawney, *ceaſe to teize me,*
Mirth and Muſic are but vain;
Wine and Laughter now diſpleaſe me,
And thy Rules increaſe my Pain.

II.

Theſe are Joys all out of Seaſon,
Empty, triſling, pert and dull;
Ceaſe then, Peter, *ceaſe to reaſon,*
Leſt thou prove the greater Fool.

III.

Couldſt thou teach me to deſpiſe her,
Pleaſ'd I'd liſten to the Sound,
Elſe what boots it to be wiſer?
Since thy Precepts falſe are found.

The Rules to be obſerved in compoſing this Kind of Verſe are theſe following. (1.) Not a ſingle unneceſſary Expletive is to be admitted. (2.) The firſt and third Lines ſhould conclude with double Rime. (3.) There muſt not be one ſtudied Phraſe, Simile, or far-fetched Expreſſion; but all ſhould be ſmooth, eaſy and harmonious, and the Words follow each other in the ſame natural Order as in common Converſation. (4.) Frequent Repetitions of the ſame Word, if natural, is very graceful. (*Laſtly*) The Ode ſhould conclude with the ſame Thought, and almoſt in the ſame Words with which it began.

Obſerv.

Obſerv. VIII. This Meaſure which is naturally ſoft, languid and flowing is extremely well fitted for the Deſcription of the moſt tender and melting Paſſions either of Love or Sorrow; or of thoſe ſoftenings of the Heart that ariſe from a Mixture of both: and eſpecially when the double and ſingle Rimes, and the long and ſhort Lines are ſkilfully intermixt. *e. g.*

On a Bank beſide a Willow,
Heaven her Covering, Earth her Pillow,
Sad Amynta *ſighs alone!*
From the chearleſs Dawn of Morning
'Till the Dews of Night returning;
Singing thus ſhe made her Moan,
" *Hope is baniſh'd,*
" *Joys are vaniſh'd,*
" Damon *my Belov'd is gone!*"

Dryden.

CHAP. XVIII.

Of the Anapæſtic Meaſure.

THE next Kind of Meaſure (and the laſt I ſhall take notice of) is the Anapæſtic.

Into this no Number can be regularly admitted, but the *Anapæſt*; a triſſyllable Foot, having the two firſt Syllables ſhort and the laſt long. *e. g*

Young Strephon, *a Shepherd that long | had been ſmit,*
With the Charms | of fair Sylvia's *Beauty and Wit,*
As he ſilently wander'd to ſoothe | his ſoft Pain,
Met antient Palæmon *a neighbouring Swain.*
Thou art penſive *my Friend,| ſaid the chearful old Hind,*
That languiſhing Aſpect betrays | thy fond Mind.
Such ſighing in ſecret and haunting the Grove
Are ſure | Indications of being in Love.
Alas! | cry'd the Youth, | my Diſeaſe | thou haſt found,
But where | is the Balm | that can cure | the deep Wound?

CHAP. XIX.

Obſervations on the Anapæſtic or Dactylic Meaſure.

ON this Species of Verſe I would obſerve

(1.) That it is ſometimes divided into Stanzas of four Lines, each containing three Feet with alternate Rime. *e. g.*

True

True Love | in a Soul | that's ſincere,
Is bet|ter than Lan|guage or Art.
Fine Si|miles tick|le the Ear
But Na|ture muſt ſof|ten the Heart.

(2.) The long Metre of this Kind of Verſe is beſt adapted to Catches, Tales and Sonnets, or Subjects of Wit and Humour. *e. g.*

If 'ere in thy Sight I found favour, Apollo,
Defend me from all the Diſaſters that follow;
From the Knaves and the Fools, and the Fops of the Time,
From the Drudges in Proſe, and the Triflers in Rhime.
From dull thinking Blockheads as ſober as Turks,
And petulant Bards, who repeat their own Works;
From all the gay Things of a dreſſing-Room Show,
From the Sight of a Belle, *and the Smell of a* Beau.

(3.) When the Metre is very ſhort conſiſting only of two Feet in the Line, with immediate Rime, it is then proper to deſcribe a bold and martial Spirit, and expreſs Indignation and Fury. *e. g.*

No, no | 'tis decreed
The Trai|treſs ſhall bleed;
No Fear | ſhall alarm
No Pi|ty diſarm;

In

In my Rage | ſhall be ſeen
The Revenge | of a Queen.

Roſamond.

(4.) Nothing is more common in this Sort of Meaſure than to drop the firſt Time of the firſt Foot; which makes the Line begin with an Iambic inſtead of an Anapæſt.

This can ſcarce be called a Defect, becauſe it does not at all offend the Ear, and being in the Beginning of the Line makes little or no Alteration in the Time, which is eaſily ſupplyed by a ſhort Pauſe. Of this you have a Specimen in the firſt Foot of each of the four firſt Lines juſt now cited. To ſee the Difference which ſuch an Ellipſis makes, you may fill up the forementioned Feet in the following Manner.

No, no, no | 'tis decreed
That the Traitreſs ſhall bleed,
For no Fear | ſhall alarm
And no Pity diſarm.

(5.) Sometimes a ſhort Syllable is wanting in the Middle of a Verſe; and then to preſerve the Time, the Voice muſt dwell the greater while on the preceeding long one. *e. g.*

Once

Once | on a Time | as old Sto|ries rehearſe
A Fri|ar would needs | ſhew his Ta|lent in Latin;
But was ſore|ly put to't | in the Midſt | of a Verſe,
Becauſe | he could find | no Word | to come pat in.

Here you obſerve that the third Foot of the laſt Line is imperfect by one Time, or a ſhort Syllable is wanting to compleat it. To compenſate which the Voice is obliged to reſt ſo much longer on the preceeding Syllable [*find*]. It is therefore an undoubted Defect in the Meaſure; which might be mended thus

Becauſe | he could find | not a Word | to come pat in.

Here alſo you may further obſerve, that the firſt Foot of the firſt Line [*Once*] is defective by two ſhort Syllables; which is a Liberty ſeldom taken.

(6.) There is another Kind of Metre in Anapæſtic Verſe that is ſometimes uſed, and that is, when each Stanza conſiſts of ſix Lines, the third and laſt containing each of them three Feet, and correſponding with a double Rime, the other four containing two Feet each with immediate Rime. *e. g.*

Since con|jugal Paſſion
Is come | into faſhion,

And

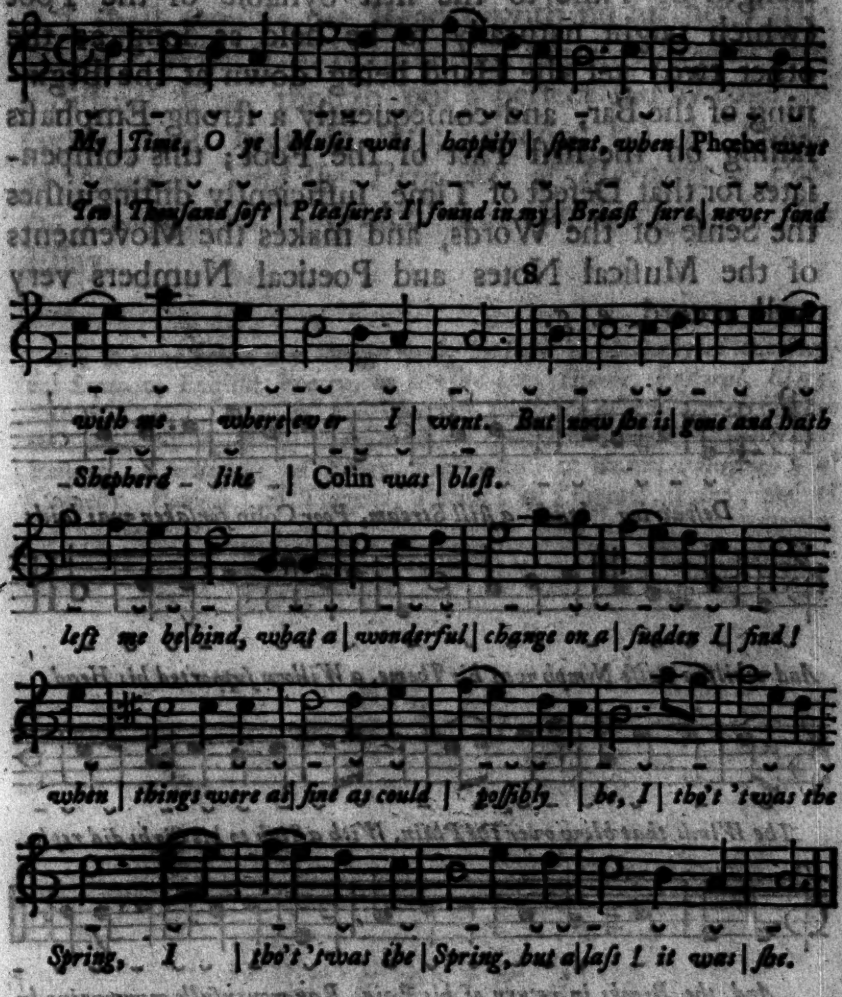
And Mar|riage ſo bleſt| on the Throne is,
Like Ve|nus *I'll ſhine,*
Be fond| and be fine,
And Sir Truſ|ty *ſhall be| my* Adonis.

(7.) But after all, this Meaſure, which I have hitherto called, and reduced as, *Anapæſtic*, may perhaps with equal Reaſon be called (and with equal eaſe be reduced to) the *Dactylic* Meaſure; by only beginning the Foot at the firſt long Quantity, and joining the long Syllable at the end of the Line to the ſhort Syllables that begin the enſuing, to compleat the Dactylic Foot. *e. g.*

What | tho' I have | ſkill to com| plain,
And the | Muſes my | Temples have | crown'd?
What | tho' when they | hear my ſoft | Strain,
The | Siſters ſit | weeping a|round?
Ah | Colin 'tis | all but in | vain
Thy | Pipe and thy | Lawrel re| ſign;
Thy | fair one in|clines to a | Swain
Whoſe | Muſic is | ſweeter than | thine.

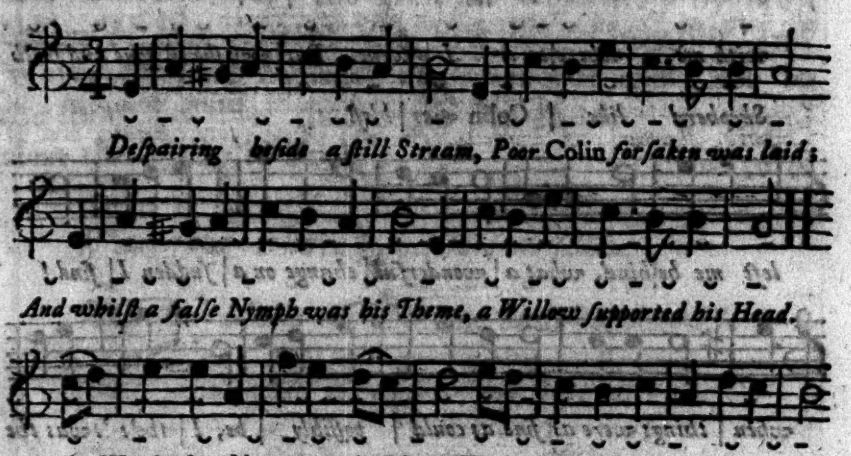
And indeed this Meaſure muſt be thus reduced when ſet to Muſick, in order to have the Hand or Foot

Foot down at the long Syllables, and when the Bar begins, as it always ought, *e. g.*



(8.) As this Dactylic Meaſure is confined to one Kind of Number, and that conſiſting of two equal Parts, it ought moſt regularly to be ſet to that Kind of Muſic whoſe Movement correſponds with that of the Numbers; that is, to Tunes of common Time, whoſe Bars conſiſt of two equal Parts: as in the Inſtance juſt above. However we often find it ſet

to Tunes of triple Time, whose Bars consist of three equal Parts; which though it does not give a proper Length of Time to the first Syllable of the Foot (which ought naturally to be held as long as the other two) yet the Hand being down at the Beginning of the Bar, and consequently a strong Emphasis falling on the first Part of the Foot; this compensates for that Defect of Time, sufficiently distinguishes the Sense of the Words, and makes the Movements of the Musical Notes and Poetical Numbers very well accord, *e. g.*



So much for the three different Measures of which the English Poetry consists; to one or other of which (however various be the Metre) almost all Kinds of English Verse may be reduced. And some Odes design-

designed for Musick (in order to diversify the Harmony) introduce them all (*b*).

I shall trouble the Reader with no further Particulars. What hath been said, I hope, will give him a distinct Idea, though not a perfect Knowledge of (what hath been so little attended to) *the Power of Numbers, and the Principles of Harmony in Poetic Compositions.* Which was the Design of this Essay.

(*b*) It were beside my Design to speak here particularly of the several Sorts of English Poetry, as divided into *Heroic*, *Pastoral*, *Elegy*, *Satire*, *Comedy*, *Tragedy*, *Epigram* and *Lyric*. Let it suffice to observe that their distinguishing Characters are these; of Heroic, *Gravity*; of Pastoral, *Simplicity*; of Elegy, *Tenderness*; of Satire, *Sharpness*; of Comedy, *Humour*; of Tragedy, *Pathos*; of Epigram, *Point*; and of Lyric, *Sweetness*.

F I N I S.

E R R A T A.

Page 7. line 8. from the Bottom. for *reallity*, read reality.
23. l. ult. Marg. for ωορὰ, r. φορὰ.
Id. for τὼι, r. τὼ,
55. l. 4. for *sourse*, r. source.

N. B. Shortly will be published by the same Hand an Essay on the Power and Harmony of Numbers in *Prosaic Composition*.

A

LETTER

To the AUTHOR, concerning the

Muſic of the ANCIENTS.

SIR,

THE Muſic of the Ancients and of the Moderns hath been often and fully diſcuſſed by the Learned, and I have only a ſlender and ſuperficial knowledge of the Theory either of the former or of the latter. What is it then that I can offer you upon this Subject? In truth nothing better than a few ſtraggling paſſages of *Claſſic Authors* relating to Muſic, and a few ſlight Remarks added to them.

HORACE,

MVSEVM BRITANNICVM

HORACE, Serm. I. III. 6. ſays of *Tigellius*;

———Si collibuiſſet, ab ovo
Uſque ad mala citaret, Io Bacche, modo ſumma
Voce, modo hac reſonat chordis quæ quatuor ima.

i. e. *He ſang ſometimes in the note of the upper ſtring, ſometimes in that of the loweſt ſtring of the Tetrachord.*

THE *Tetrachord* here is to be conſidered, not as a particular Inſtrument, but as four ſtrings bearing a certain Muſical proportion to each other, of which, in the *Diatonic* Scale, the ſecond was a *ſemitone*, the third a *tone*, and the laſt a *tone*, and a *fourth* to the firſt, as the *natural* Notes, B, C, D, E. The *firſt* and *fourth*, in all Tetrachords, were fixed and immoveable, (φθόγγοι ἀκίνητοι,) and one of them was called Ὑπάτη, *Summa*, the *Higheſt*; the other, Νήτη, *Ima*, the *Loweſt*. The *higheſt* was that chord which gave the *deepeſt* or *graveſt*

graveſt Sound, the *loweſt* that which gave the *acuteſt* Sound; and therefore, what we call ASCENDING, they called DESCENDING. Thus for example, if you compare the *open* ſtrings of a Violin to the Tetrachord, (though their proportions are not the ſame,) the ſtring which ſounds G, would have been with them the *higheſt*, and that which ſounds E, would have been the *loweſt*.

As in their Tetrachord, their *loweſt* was a *fourth* to their *higheſt*, the ſenſe of *Horace* is, that *Tigellius* ſang the Air, *Io Bacche*, and then would ſing it over again, what we call, *a fourth higher*. *Vox ſumma* is the Baſs, and *Vox ima* the Treble.

APPLY this to the *Muſic of the Spheres*. The old *Planetary Syſtem* may be conſidered as an *Heptachord*, an Inſtrument with ſeven ſtrings, anſwering to the ſeven Notes in Muſic. The diameter of the orbit of each Planet is the ſtring. *Saturn*, who

who is the remoteſt, and hath the longeſt chord, and gives the deepeſt ſound, is the Muſical Ὑπάτη, or *Higheſt*; and he is ſo deſcribed by *Pliny*, and ſo called by *Nicomachus*. But in ſettling this *Celeſtial Harmony*, the Ancients are by no means agreed; which indeed is no wonder, for *ſenſe* is uniform, and *nonſenſe* admits of endleſs variations.

THE CONCORDS of the Ancients were the *fourth*, *fifth*, and *eighth*. The *third*, *major*, or *minor*, they held to be a *diſcord*, and in *concert* they ſeem to have only admitted the *eighth*.

THE ANCIENT *Diatonic* Syſtem was a, b, c, d, e, f, g, A, b, c, d, e, f, g, a, anſwering to the *natural* Notes of the Harpſichord; with two *ſemitones*, and five *tones*, in an *octave*.

OF this Syſtem, our *A-mi-la*, or *A-la-mi-re*, was the Μέση, the *Middle*, or *Center*,

THEIR

THEIR *ſeven Modes*, or *Tones*, in the *Diatonic* Syſtem, ſeem to have been reducible, in *reality*, to *one Mode*, taken *higher* or *lower*; or to have been *ſix tranſpoſitions* of *one natural*, *original*, and *fundamental Mode*, (which you may call the *Mode* of A,) and conſequently, as C *natural* is a *minor third* to *A-mi-la*, ſo all theſe *Modes* muſt have had a *minor third*.

* *SANADON* and *Cerceau*, in their Obſervations on *Horace*, Carm. v. 9.

Sonante mixtum tibiis carmen lyra,
Hac Dorium, illis Barbarum.

* *Dacier* and *Sanadon* have publiſhed elaborate and uſeful Commentaries upon *Horace*, for which they deſerve commendation; but if it may be permitted to ſay the plain truth, they too often made free with the property of others, and were *Compillagers*, *Poachers*, and *Smugglers* in the *Republic of Literature*. As reputation is uſually the only reward which the Learned obtain for their labours, it is the more fit that it ſhould be impartially beſtowed. If this rule were obſerved, ſome who ride in *Fame's Chariot*, would be obliged to trudge on foot, or to get up behind it.

affirm

affirm that the *Modus Dorius* anſwered exactly to our *A-mi-la* with a *minor third*; and the *Modus Phrygius* to our *A-mi-la* with a *major third*: but ſurely this is a *Muſical Error*, and a *Dream* from the *Ivory Gate*. Two *Modes* (with the ſame *Tonic* note) the one neither *acuter* nor *graver* than the other, make no part of the old Syſtem of *Modes*.

SUPPOSE the ſtrings of an Harpſichord are too low exactly by a whole tone. Strike the Keys,

a, b, c, d, e, f, g, * A.

and you will have the ſounds of,

g, a, b♮, c, d, e♮, f, g.

THE *Nominal* Keys, and the *intervals* will remain; the Muſical *Powers* and *Sounds* will be changed.

* A-la-mi-re.

OR

OR elſe, if the Harpſichord is in tune, in the * uſual pitch, ſtrike,

g, a b♭, c, d, e♭, f, g:

and call them,

a, b, c, d, e, f, g, A.

THIS ſeems to be the *Myſtery* of the Ancient *Modes:* they are all to be conſidered as

a, b, c, d, e, f, g, A.

OR in other words, they are all, Firſt, a Note; ſecond, a tone; third, a ſemitone; fourth, a tone; fifth, a tone; ſixth, a ſemitone; ſeventh, a tone; eighth, a tone.

OR they are, A note; a ſecond; a minor third; a fourth; a fifth; a minor ſixth; a minor ſeventh; an eighth.

* This reminds me to aſk you a queſtion, whether there be in Muſic any rule and ſtandard for a true pitch?

BUT

But when the *Mode* is changed, the *ſounds* are altered, *lower* or *higher*, *acuter* or *graver*.

In the *names* of the *Seven Modes*, and in the *flats*, *ſharps*, and *naturals*, which will correſpond to them, when they are reduced to our modern Muſical Syſtem, the Writers and Commentators on Ancient Muſic are not agreed; but ſtill the Syſtem upon the whole, the proportions, and the intervals are the ſame.

Now ſuppoſe two Inſtruments of the Ancients ſounding together, and playing the ſame air, one in one *Mode*, and one in another; they muſt have ſounded all along, either *ſeconds*, or *thirds*, or *fourths*, or *fifths*, or *ſixths*, or *ſevenths*. But if the Ancients would admit none of theſe, not even *fifths* in *concert*, (which the Learned, I think, take to have been the caſe) there remains nothing beſides *Uniſons*; and *Octaves*, *ſimple* or *double*, for their *Concerts*.

TUT

SENECA

SENECA thus describes a *Concert* or *Chorus*: *Non vides, quam multorum vocibus chorus constet? unus tamen ex omnibus sonus redditur. Aliqua illic acuta est, aliqua gravis, aliqua media. Accedunt viris feminæ, interponuntur tibiæ. Singulorum illic latent voces, omnium apparent.* Epist. 84. And *Ælian* on *Timæus*, and the Writer *De Mundo*, and in general all who have treated of this Subject, represent Ἁρμονίαν and Συμφωνίαν, *Harmony* and *Symphony*, as consisting in the mixture and union of sounds which are ὀξεῖς and βαρεῖς, *acute* and *grave*.

In a *double Octave*, or *fifteen notes*, the *vox media* is the *middle note*, the *vox acuta* is an *eighth above* it (in our way of counting) and the *vox gravis* an *eighth below* it; and so in this *chorus*, all seem to have gone together in *Unisons* and *Octaves*.

From *Ptolemy*, and his Commentator, *Wallis*, it may be collected how (according

to their Syſtem) the *Seven Modes* anſwer to our Notes; and alſo how they ſtood related to each other, not according to the vicinity of Notes, and as B is next to A, but as one Mode produced another at the intervals of *fourths* or of *fifths*, which ſeem to have been the paſſages by which the Ancients made tranſitions from Mode to Mode.

So likewiſe, in our modern Syſtem, and in the *major Tone*, the Key of C *natural* requires none but *natural* notes. Go to the *fifth* of C, and enter into the Key of G, and you muſt add one *ſharp*. Go to the *fifth* of G, and enter into the Key of D, and you muſt add another *ſharp*; and ſo on. Or, if you proceed by *fourths*, Go to the *fourth* of C, and enter into F, and you muſt add one *flat*. Go to the *fourth* of F, and enter into B *flat*, and you muſt add another *flat*, &c. The ſame is to be done in the *minor Tone*.

THE *Keys* may be conſidered as related to each other, more or leſs, according as their tranſpoſition makes more or leſs alteration in the Syſtem. If you go from a *Key* with a *major third*, to the *ſixth* of that *Key* with a *minor third*, no alteration is made in the deſcending *flats*, *ſharps*, or *naturals*. They ſeem therefore to be as near of kin, as a *Major* and a *Minor* Tone can be.

I SHALL here mention ſome of the advantages which the Modern *Diatonic* Syſtem ſeems to have above the Ancient.

1. BY dividing every *tone* into *ſemitones* we have a great variety of *tranſpoſed Keys*, or *Modes*, or *Tones*.

2. BY making uſe of the *major* and *minor third*, we have *two* real and diſtinct *Tones*, a *major* and a *minor*, which may be ſaid to divide Muſic, as Nature ſeems to have intended, into the *Male* and the *Fe-*

male. The firſt hath ſtrength, the ſecond hath ſoftneſs; and ſweetneſs belongs to them both.

3. OUR *Minor Tone* is improved by borrowing from its *Major Tone* a *major ſixth* and *ſeventh*, to help its progreſs to the *eighth*. Thus A with a *minor third* takes the *ſharp* F, and the *ſharp* G, from A with a *major third*, when it aſcends to its *octave*, and quits them when it deſcends.

4. BY the aid of *Semitones*, we can mix the *Chromatic* with the *Diatonic* Muſic.

THE INTRODUCING a ſucceſſion of *ſemitones* hath, on proper occaſions, a beautiful effect, as in *Handel*'s Incomparable *Ombra Chara*, in his *Radamiſtus*, an *Opera* abounding with the happieſt union and mixture of *Art* and *Invention*.

THE

THE DIVISION of *ſemitones* into *major* and *minor*, and the *quarter-notes*, which belong to the *Enharmonic* Syſtem, are no inconſiderable part of *Theoretical* Muſic. The Harpſichord takes no notice of them, not being divided for that purpoſe; but though in this and in ſome other reſpects it be defective, it hath the advantage of being a very practicable and a moſt agreeable Inſtrument, and of accommodating itſelf well enough to the change of Keys, and to all Keys that are not overloaded with *flats* or *ſharps*; eſpecially when the defects are ſo judiciouſly diſtributed by the Tuner, as not to offend the ear groſsly in any place; which ſeems to be the beſt *Temperature* of the *Muſical Circle*.

I FORGOT to ſay a word or two concerning the origin and generation of the *Diatonic* Syſtem.

THE old *Tetrachord* was B, C, D, E. Add another to it of the ſame kind, and

with the ſame proportions, E, F, G, A. Join them, B, C, D, E, F, G, A. Add an Octave at the bottom, A, B, C, D, E, F, G, A.

As the firſt Tetrachord had a *minor ſecond*, that *ſecond* becomes a *minor third*, when A is added below.

What I have ſaid upon this ſubject, is, I hope, intelligible, at leaſt. Some of the Modern Writers upon Ancient Muſic are deficient in point of perſpicuity, and ſeldom give the attentive Reader inſtruction, without giving him the head-ach along with it.

The Modern *Muſical Language* or *Character*, as expreſſed by our *notation*, is perhaps of all languages the moſt true and exact, and liable to the feweſt defects, obſcurities, and ambiguities; and if the time of *Grave*, *Adagio*, *Largo*, &c. could be equally aſcertained, nothing would be wanting

wanting to make it complete. But that is a point which you have taken into conſideration, p. 123, *&c.* and to you I leave it.

THE TUNES which were played to *Odes* like thoſe of *Horace*, muſt have been plain and ſimple, becauſe of the ſpeedy return of the ſame Stanza, and becauſe of the *quantity* of the ſyllables, which was not to be violated, or at leaſt, not greatly, by the Muſic. The Modern Muſicians who have attempted to ſet ſuch Latin or Greek *Odes* to Muſic, have often too much neglected this rule of ſuiting the *tune* to the *metre*, and have made *long* ſyllables *ſhort*, and *ſhort* ſyllables *long*, and run *diviſions* upon ſingle ones, and repeated ſome of the words.

IN modern *Vocal Muſic* we regard not this law, but perpetually ſacrifice the *quantity* to the *modulation*; which yet ſurely is a fault: but the fault is partly, if

not principally in our Language, a language harſh, and unmuſical, and full of *conſonants*, and of ſyllables *long* by *poſition*. Thus in the ALEXIS of Dr *Pepuſch*, a very fine *Cantata*, you have;

Charm-ing—ſounds—that—ſweet-ly—languiſh, &c.

THESE ſyllables, according to the laws of *Proſody*, are all long, except the ſixth. In the Muſic you have a *demi-quaver* to the firſt ſyllable, a *demi-quaver* to the ſecond, a *quaver* to the third, *&c.* and the Singer is obliged to ſhorten long ſyllables, as well as he can.

TO judge of our language in this reſpect, you may compare an Engliſh *Heroic* verſe, with a *ſupernumerary* foot, to a Greek *Iambic*.

Arms and the man I ſing, who urg'd by ſtubborn Fate.

Ἀεὶ μέν, ὦ παῖ Λαρτίου, δέδορκά σε.

HERE are the ſame number of *feet*, of *ſyllables*, and of *vowels* (or *diphthongs*) in each; but more than twice the number of *conſonants* in the Engliſh verſe.

THE tunes of *Anacreontic Songs* muſt have been ſtill more ſimple than thoſe of *Odes*;

Θέλω λέγειν Ἀτρείδας.

Of noble race was Shinkin.

THE *Hymns*, which conſiſt of a pretty long *Strophe*, *Antiſtrophe*, and *Epodus*, ſuch as thoſe of *Pindar*, gave more ſcope to the Muſician, and ſeem to have been ſuſceptible of better *Melody*, and more variety; and perhaps thoſe *Odes* and *Hymns*, and *Choruſſes*, where the metre is latent, and leſs pleaſing to our ears when we repeat them, had more artful tunes adapted to them, than the *Sapphic* and *Alcaic* Odes, which to us ſound more agreeably.

If we had the old Muſical Notes which were ſet to any particular *Ode* or *Hymn*, that is extant, I ſhould not deſpair of finding out the length of each note; for the *quantity* of the ſyllables would probably be a tolerable guide; and I would conſent to truck the works of *Signior Alberti* for the tune that was ſet to *Pindar*'s

Χρυσέα φόρμιγξ Ἀπόλλωνος—

For as to *Vivaldi*, give me leave to ſay, that with all his caprices and puerilities, he has a mixture of good things, and could do well when he had a mind to it.

As the *Chorus* of Greek Tragedies, and the *Dithyrambic Odes* were often tranſcendently ſublime, and ſoared far above the regions of *Common Senſe*, up to thoſe of *Fuſtian* and *Galimatias*, if the imagination of the Muſician was as red hot as that of the Poet, there were perhaps old Muſical

Muſical *Extravaganzas* not inferior to thoſe of any Modern.

THERE is one *Ode* in *Horace*, Carm. III. 12. which runs in the meaſure of two *ſhort*, and two *long*;

Miſerarum eſt | *neque amori* | *dare ludum* | *neque dulci*, &c.
∪ ∪ - - | ∪ ∪ - - | ∪ ∪ - - | ∪ ∪ - -

This falls into *triple time*, and a ſort of *Saraband* might be made to it, with two *quavers* followed by two *crotchets* in each *bar*. The *Air* was undoubtedly of that kind.

THE MUSIC then of the Ancients ſeems in general to have been more ſimple than ours, and perhaps it would not have the ſame effect upon us as it had upon them, if we could retrieve it. We ſhould probably find in it ſomething to commend, and ſomething to cenſure. For many reaſons it may be ſuppoſed to have been ſuperior beyond all meaſure to the execrable

Muſic

Muſic of the modern Greeks, the Turks, Perſians, and Chineſe, which yet is charming in their ears, and in their fond opinion would affect even things inanimate,

With magic numbers, and perſuaſive ſound.

Thus it is with Muſic: Bad ſeems good, till you get acquainted with better.

YET one conſiderable advantage which aroſe even from the Simplicity of the ancient tunes, and which greatly ſet off their Concert of vocal and inſtrumental muſic, was that the Singer could be underſtood, and that the words had their effect as well as the muſic; and then the charms of elegant and pathetic poeſy, aided and ſet off by the voice, perſon, manner, and accent of the Singer, and by the ſound of inſtruments, might affect the hearer very ſtrongly. We muſt add to this the harmonious and unrivalled ſweetneſs of the * Greek Language,

——— *cui*

* As the Latin tongue ſurpaſſes ours in ſweetneſs, ſo the Greek ſurpaſſes the Latin. " When I had taught

" my

——— * *cui non certaverit ulla,*
Aut tantum fluere, aut totidem durare per annos.

But in modern performances of this kind, if you are not acquainted with the Song, it is often entirely loſt to you; nor can you always hear it diſtinctly, even when you know it by heart, or have it before you to read.

" my little boy his Greek nouns and verbs (ſays *Tanaquil*
" *Faber*) he told me one day a thing that ſurprized me,
" for he had it not from me. Methinks, ſaid he, the
" ſound of the Greek tongue is much more agreeable
" than that of the Latin. You are in the right, ſaid I;
" for in it you hear neither *ſtrat*, nor *crat*, nor *quit*, nor
" *braut*, nor *trant*, nor *mit*, nor *put*, nor *git*, &c. which
" are the common ſounds of Latin terminations. By
" this I perceived that the boy had a good ear, which I
" took as a preſage that his taſte and his judgment would,
" one day, be good; having often obſerved that this is
" one of the earlieſt and beſt marks of a child's capa-
" city."

* Virgil *Georg.* II. 99.

As

As to *Inſtrumental Muſic*, the faſhion ſeems to be to precipitate in all lively and briſk movements. This indeed ſhews a hand; but the Muſic often ſuffers by it; and a man may play, as well as talk, ſo faſt that none can underſtand him. I have heard ſuch Performers, who had what is called *Execution*, lead off the *Fugues* at ſuch a rate, that one half of their companions were thrown out, and obliged to jump in again, as well as they could, from time to time. Yet the *Violino Principale* choſe rather to put up with a thouſand *diſſonances*, than to abate of his ſpeed; a ſure proof that if his hand was the hand of *Apollo*, his ears were the ears of *Midas*, and that he felt no part of the Muſic but his own.

THE SURPRISING powers of Muſic, as related by ſeveral of the Ancients, may juſtly paſs for Exaggerations. When *Horace* tells us that a *Wolf* fled from him, who met him in the woods, as he was chanting

chanting the praiſes of the fair *Lalagé*, we conclude either that it is a Poetical Fib, or that he ſang ſo ill as to frighten the *Savage*.

But ſurely Muſic deſerves the *ſober compliment* paid to it by the ſame *Poet*, when he calls it the *Aſſuager of Cares*.

——— *Minuentur atræ*
Carmine Curæ.

It * helps to relieve and ſooth the mind, and is a ſort of refuge from ſome of the evils of life, from ſlights, and neglects, and cenſures, and inſults, and diſappointments; from the *warmth* of *real* Enemies, and the *coldneſs* of *pretended*

* Atque eam [Muſicen] Natura ipſa videtur ad tolerandos facilius labores velut muneri nobis dediſſe. Siquidem et remigem cantus hortatur: nec ſolum in iis operibus, in quibus plurium conatus, præeunte aliqua jucunda voce, conſpirat, ſed etiam ſingulorum fatigatio quamlibet ſe rudi modulatione ſolatur. *Quinctilian*, 1. 10.

Friends;

Friends; from your *Well-wiſhers* (as they may juſtly be called, in oppoſition to *Well-doers)* whoſe inclinations to ſerve you always decreaſe, in a moſt Mathematical proportion, as their opportunities to do it increaſe; from

*The * proud mans contumely, and the ſpurns*
Which patient Merit of th' Unworthy takes;

from grievances that are the growth of all times and places, and not peculiar to *this age*, which (ſays *Swift)* the Poets call *this cenſorious age*, and the Divines *this ſinful age:* Some of my Neighbours call it *this learned age*, in due reverence to their own abilities, and like Monſieur *Balzac*, who uſed to pull off his *Beaver* when he ſpake of *himſelf:* the *Poet Laureat* calls it *this Golden Age*, when, according to *Ovid's* deſcription of it,

* Shakeſpear.

Flumina

Flumina jam lactis, jam flumina nectaris
ibant;
Flavaque *de viridi ſtillabant ilice* mella.
For me the Fountains with Canary *flow*;
And, beſt of fruit, ſpontaneous Guineas
grow.

POPE, in his *Dunciad*, makes it *this leaden age*. But I chuſe to call it *this age*, without an epithet.

MANY things we muſt expect to meet with, which it would be hard to bear, if a compenſation were not to be found in honeſt endeavours to do well, in virtuous affections, and connections, and in harmleſs and reaſonable amuſements. And why ſhould not a man amuſe himſelf ſometimes? *Vive la Bagatelle!*

I MENTION this, principally, with a view to the caſe of *others*; (*Homo ſum: humani nihil a me alienum puto:*) having found more Friends, and received more

Favours and courteſies, than, as the World goes, fall to the ſhare of one perſon.

MILTON therefore (to return to the point) who loved this Art, and was himſelf a Performer and a Compoſer, moſt beautifully introduces the polite and gentle part of his *Fallen Spirits*, as having recourſe to it, in their anguiſh and diſtreſs:

——— *Others more mild,*
Retreated in a ſilent valley, ſing
With notes angelical to many a harp
Their own heroic deeds, and hapleſs fall
By doom of battle; and complain that Fate
Free Virtue ſhould inthrall to force or chance.
Their ſong was partial, but the harmony
(What could it leſs when Spirits immortal ſing?)
Suſpended Hell, and took with raviſhment
The thronging audience.

"BEING in the country one day, I "had a mind to ſee whether beaſts, as it

"is

" is commonly ſaid of them, take plea-
" ſure in Muſic. Whilſt my companion
" was playing upon an Inſtrument, I con-
" ſidered attentively a Cat, a Dog, a
" Horſe, an Aſs, a Hind, ſome Cows,
" ſome little Birds, and a Cock and Hens,
" which were in the court, below the
" window where we ſtood. The Cat
" paid no regard to the Muſic, and to
" judge by his phyſiognomy, he would
" have given all the Symphonies in the
" world for one mouſe; he ſtretched
" himſelf out in the ſun, and went to
" ſleep. The Horſe ſtopped ſhort before
" the window, and as he was grazing, he
" raiſed his head from time to time.
" The Dog ſat him down upon his bumb,
" like a Monkey, fixing his eyes ſtedfaſtly
" on the Muſician, and continued a long
" time in the ſame poſture, with the air and
" attitude of a *Connoiſſeur*. The Aſs took
" no notice at all of us, munching his
" thiſtles very demurely. The Hind ſet
" up her large broad ears, and ſeemed ex-

" tremely attentive. The Cows gave us " a look, and then marched off. The " little Birds in a cage, and in the trees, " ſtrained their throats, and ſang with the " utmoſt eagerneſs; whilſt the Cock " minded nothing but the Hens, and the " Hens buſied themſelves in ſcratching " the dunghill." * *Vigneul Marville.*

IMAGINE theſe *Creatures* to be *Human Creatures*, and you will have no bad repreſentation of one of our *politeſt Aſſemblies* at a *Muſical performance.*

VIRGIL. Æn. VI. 645.

Nec non Threicius longa cum veſte Sacerdos
Obloquitur numeris ſeptem diſcrimina vocum,
Jamque eadem digitis, jam pectine pulſat eburno.

* This Author has related ſome ſtrange ſtories concerning the effects of Muſic upon animals. *Mélanges*, Tom. III. p. 59.

IN theſe lines, (which I do not remember to have ſeen well explained,) *ſeptem diſcrimina vocum* are *the ſeven notes of Muſic*, or Muſical ſounds, in general. *Numeri* are *airs* or *tunes*; as in *Ecl.* ix. 45.

——*numeros memini, ſi verba tenerem.*
I remember the tune, if I could recollect the words.

Obloqui is, *to ſing the ſame notes that the ſtrings ſound.*

ORPHEUS therefore accompanies his lyre with his voice, in his melodious airs; ſinging, and ſtriking the chords, now with his fingers, now with the *plectrum*, or *pecten*, or *bow*, or *quill*, or what you pleaſe to call it.

PLATO frequently declares, that no innovations ought to be allowed in Muſic. I am ſorry for it, ſince it gives reaſon to think that he and his contemporaries had poor and narrow notions of this Art; for

by these rigid laws they effectually discouraged and excluded all improvements.

In his Treatise *De Legibus*, VII. 749. *Ed. Serr*, he advises to train up children to use the right and the left hand indifferently. In some things, says he, we can do it very well, as when we use the Lyre with the left hand, and the stick with the right. Λύρᾳ μὲν ἐν ἀριστερᾷ χρώμενον, πλήκτρῳ δὲ ἐν δεξιᾷ, πρᾶγμα ἴδον. It may be collected from this, that the fingers of the left hand were occupied in some manner upon the strings; else barely to hold a Lyre, shewed no very free use of the left hand: and it appears from *Ptolemy* 11. 12. that they used both hands at once in playing upon the Lyre, and that the fingers of the left were employed, not in stopping, but in striking the strings.

PLATO also observes that *practical* Music, or the art of playing in tune, and in concert, is a conjectural skill, grounded

on

on long practice and habit, but not capable of certainty and infallibility: for Arts, says he, consist in a great measure in experience and conjecture, rather than in fixed rules.

THE POEM of *Catullus*, called *Atys*, seems to have been an imitation of those pieces which were sung by the *Galli*, the castrated and mad Priests of *Cybele*, to a little *Drum*, or to a *Tabor* and *Pipe*, two instruments constantly used by those Rascals.

THE metre of this Poem abounds with short syllables, and expresses *precipitation* and *distraction*, and the last syllable, with the four short ones which go before it,

Super alta vectus Atys celeri rate maria:

were probably accompanied with *five* thumps upon the Drum.

CLAUDIAN, about *A. D.* 400. and *Vitruvius* long before him, and other ancient Writers, ſpeak of *Hydraulic Organs*, which reſembled our *Organ*, and had many pipes, and many keys, upon which the Performer had an opportunity of ſhewing the agility of his fingers.

Et qui magna levi detrudens murmura tactu,
Innumeras *voces ſegetis modulatus aënæ,*
Intonet erranti *digito, penituſque trabali*
Vecte laborantes in carmina concitet undas.

Claudian *Conſ. Mall. Theod.* 315.

THE invention of the *Hydraulic Organ* is aſcribed to *Cteſibius*, an Alexandrian, who flouriſhed nineteen hundred years ago.

LUCRETIUS, who lived about an hundred years after him, or ſomewhat more, *ſeems* to mention the *Organ* as an Inſtrument of modern invention: for though

though the word *Organum* means any Muſical Inſtrument, and *Organicus* any Muſician, yet *Lucretius* means a *particular* Inſtrument, becauſe he ſpeaks of it as of a late improvement, v. 333.

Quare etiam quædam nunc artes expoliuntur,
Nunc etiam augeſcunt; nunc addita navigiis ſunt
Multa: modo Organici melicos peperere ſonores.

Where *Creech*, though a good Editor, gives us a very queer Interpretation: *Nuper ab Organicis Muſica reperta eſt.* As if Muſic had been lately invented in the time of *Lucretius!*

It ſhould be obſerved however, that they who played upon Lyres, or *ſtringed* Inſtruments, are called *Organici* by *Lucretius* II. 412.

—— *Muſæa*

——— *Muſæa mele, per* chordas *Organici*
quæ
Mobilibus digitis expergefacta ſigurant.

I dare not ſuppoſe that he means *the Harpſichord*, and that ſuch an inſtrument was then in uſe.

In the year 757. *Pepin* king of France received Ambaſſadors from the Emperor * *Conſtantine*, who amongſt other preſents, ſent him an *Organ*. The Hiſtorians of thoſe times have made particular mention of this, becauſe it was the firſt Organ that ever was ſeen in France. *Annal. Nazar.* &c.

BARTHIUS, who had read all things, good, bad, and indifferent, and was an excellent *Book-Louſe*, hath collected, in his notes upon *Claudian*, ſome paſſages of ancient authors concerning the conſtruction

* Conſtantinus Copronymus.

and

and the loudneſs of this Inſtrument. *It hath the voice of thunder*, ſays one of them, *and may be heard diſtinctly at the diſtance of a mile, and more.*

TERTULLIAN's deſcription of it, though in his uncouth language, deſerves to be tranſcribed: *Specta—Organum Hydraulicum,—tot membra, tot partes, tot compagines, tot itinera vocum, tot compendia ſonorum, tot commercia modorum, tot acies tubiarum, et una moles erunt omnia. Spiritus ille, qui de tormento aquæ anhelat, per partes adminiſtratur, ſubſtantia ſolidus, opera diviſus.* De Anima. To underſtand the good Father, you muſt know that he compares the Soul which animates the human body, and acts in every part of it, to the Wind which fills the Organ.

ISAAC VOSSIUS hath alſo ſome remarks upon the ancient Organ, in his Book *De Poëmatum Cantu*, which he wrote with a view to extol the Muſic of the

the Ancients, and to depreſs that of all the Moderns, except his favourites, the *Chineſe*. In this Treatiſe, as in moſt of his works, there are ſome learned, ingenious, and uſeful obſervations, mixed with others that are fantaſtical and extravagant.

As the Organs of the Ancients had many pipes and keys; ſo their Lyres or Harps had many ſtrings, as fifteen, twenty, ſome ſay thirty, and more. If their Lyre is repreſented in old Monuments as having only four or five, or ſeven ſtrings, that ſeems to have been done, (as *Voſſius* obſerves) partly, to repreſent the Lyre, as it was originally, and in its ſtate of infancy.

One would think that an ancient Muſician, who was well acquainted with *concords* and *diſcords*, who had an Inſtrument of many ſtrings or many keys to play upon, and two hands and ten fingers to make uſe of, would try experiments, and would fall

fall into ſomething like *counterpoint*, and *compoſition in parts*. In ſpeculation, nothing ſeems more probable; and it ſeemed more than probable to our ſkilful Muſician Dr *Pepuſch*, when I once converſed with him upon the ſubject. But, in fact, it doth not appear that the Ancients had this kind of compoſition, or rather it appears that they had it not; and it is certain that a man ſhall overlook diſcoveries, which ſtand at his elbow, and in a manner obtrude themſelves upon him.

SUPEREST, de Veterum Melopœia monendum, ſimplicem eam fuiſſe, et, quantum quidem ego perſentio, non niſi unius, ut jam loquimur, vocis: ut qui in ea fuerit concentus, in ſonorum ſequela ſpectaretur; quem nempe faceret ſonus antecedens aliquis cum ſequente.—

Ea vero, quæ in hodierna Muſica conſpicitur, Partium, ut loquuntur, ſeu Vocum duarum

duarum, trium, quatuor, pluriumve inter se Conſenſio, concinentibus inter ſe qui ſimul audiuntur ſonis. Veteribus erat, quantum ego video, ignota. Quanquam enim tale quid innuere videantur quæ apud Ptolemæum occurrunt voces aliquot, ἐπιψαλμὸς, πύκνωσις, ἐναπλοκὴ, καταπλοκὴ, σύρμα, ᾧ ὅλως ἡ διὰ τῶν ὑπερβαλῶν φθόγγων συμπλοκὴ, *(quæ deſiderari dicit, præ aliis inſtrumentis, in Monochordo Canone, eo quod manus percutiens unica ſit, nec poſſit diſtantia loca ſimul pertingere:) quæ faciunt ut plures aliquando chordas una percuſſas putem: id tamen rarius factum puto, in unis aut alteris ſubinde ſonis; non in continuis, ut aiunt, Partibus, ut ſunt apud nos, Baſſus, Tenor, Contra-tenor, Diſcantus, altera alteri ſuccinente; aut etiam in Diviſionibus, ut loquuntur, ſeu Minuritionibus cantui tardiori concinentibus. Quorum ego, in Veterum Muſica vix ulla veſtigia, haud certa ſaltem, deprehendo.*

Adeoque omnino mihi perſuadeo, neque Veterum Muſicam accuratiorem noſtra fuiſſe, neque

naque prodigiosos illos effectus, qui memorari solent, in hominum animos, puta ab Orpheo, Amphione, Timotheo, &c. præstitos, olim obtigisse; nisi per audacem satis Hyperbolen ab Historicis enarratos dicas; vel id ob summam Musices raritatem, magis quam præstantiam, apud imperitam plebem contigisse.

At hoc interim facile concesserim, cum id sibi solum fere proponant hodierni Musici, ut animum oblectent; potius quam, quod affectasse videntur Veteres, ut affectus huc illuc trahant; fieri omnino potest, ut in movendis affectibus ipsi quam nos peritiores fuerint.

Adde quod eorum Musica simplicior, uniusque vocis, non ita prolata verba obscurabat, ut nostra magis composita: unde fiebat ut, verbi gratia, Tragica Verba cum Gestu Tragico, Tragico Carmine, Sonoque Tragico prolata (quæ omnia componebant eorum Musicam) non mirum si Tragicos Affectus concitabant.—

concitabant.—Pariterque in cæteris affectibus. Wallis *Append.* ad *Ptolem.* p. 175. *ed. fol.*

THE CHARACTERS of the Ancient Muſic may be ſeen, as in many other Authors, ſo in the *Palæographia Græca* of *Montfaucon.*

THUS, Sir, I have ventured, I know not how, to add a few thoughts to your's, upon the ſubject of Muſic, and to offer them to the Lovers of this Art, who finding me here in good company, may perhaps ſhew ſome favour to the *Appendix*, for the ſake of the *Eſſay.*

HORACE, Epiſt. II. II, 141. grows very ſerious, and ſays;

Nimirum ſapere eſt abjectis utile nugis,
Et tempeſtivum pueris concedere ludum;

Ac

Ac non verba, ſequi fidibus modulanda Latinis,
Sed verâ numeroſque modoſque ediſcere vitâ.

That is: *After all, it is proper to leave theſe amuſements to young people, who may trifle with a better grace; and inſtead of being always occupied in compoſing ſongs and tunes, and in adapting ſounds and words to each other, to ſtudy* Moral Modulations, *and the art of keeping our actions conſonant to the Dictates of Reaſon.*

IT is very true: There is no *Harmony* ſo charming as that of a well-ordered Life, *moving* in *concert* with the ſacred Laws of Virtue. Human Nature, indeed, cannot hope to arrive at this perfection: the *Inſtrument* will ſometimes be *out of tune*; *Diſallowances* alſo and *Diſſonances* will be ſprinkled up and down; but they ought ſoon to give place to *Concords* and to *Regularity*, till the whole be cloſed in a

juſt and agreeable *Cadence*, and leave behind it a ſweet and a laſting remembrance. With this wholſome advice to all Profeſſors, and to all Lovers of Muſic, (not forgetting myſelf amongſt the latter,) I cloſe my Epiſtle, to which I would alſo ſet my name, if that were neceſſary. But your *Eſſay*, to ſpeak without a compliment, ſtands not in need of my feeble aid and recommendation; and the *Name* of your Humble Servant, which would be of ſo little uſe to you, and is of ſo little conſequence, may as well ſlumber in ſilence and obſcurity.

I am, &c.

POSTSCRIPT.

AT the end of the Oxford Edition of *Aratus*, &c. there are ſome learned Obſervations on the Ancient Muſic, by *Chilmead*,

Chilmead, and a few Fragments of Ancient Tunes to ſome Greek Odes and Hymns, reduced to our modern *Notation*.

IT came into my mind that I had peruſed them long ago, and upon looking now into the Book, I find two remarks of the Editor, agreeing with my own notions; one, that the *time* of the Muſical Notes anſwered to the *quantity* of the ſyllables; the other, that the Muſic of the Ancients was very plain and unadorned.

Probabilior eorum eſt opinio, qui dicunt toni ſeu vocis prolationem, ſyllabæ quantitatem ſemper ſequi, &c.

Antiquæ muſicæ ſummam, et (quod maxime mirum eſt) affectatam fuiſſe ſimplicitatem apparet ex Senatus-conſulto quodam Laconico, &c.

FINIS.

Chilmead, and a few Fragments of Ancient Tunes to some Greek Odes and Hymns, reduced to our modern *Notation*.

It came into my mind that I had perused them long ago, and upon looking now into the Book, I find two remarks of the Editor, agreeing with my own notions; one, that the *time* of the Musical Notes answered to the *quantity* of the syllables; the other, that the Music of the Ancients was very plain and unadorned.

Probabilior eorum est opinio, qui dicunt toni seu vocis prolationem, syllabæ quantitatem semper sequi, &c.

Antiquæ musicæ summam, et (quod maxime mirum est) affectatam fuisse simplicitatem apparet ex Senatus-consulto quodam Laconico, &c.

FINIS.